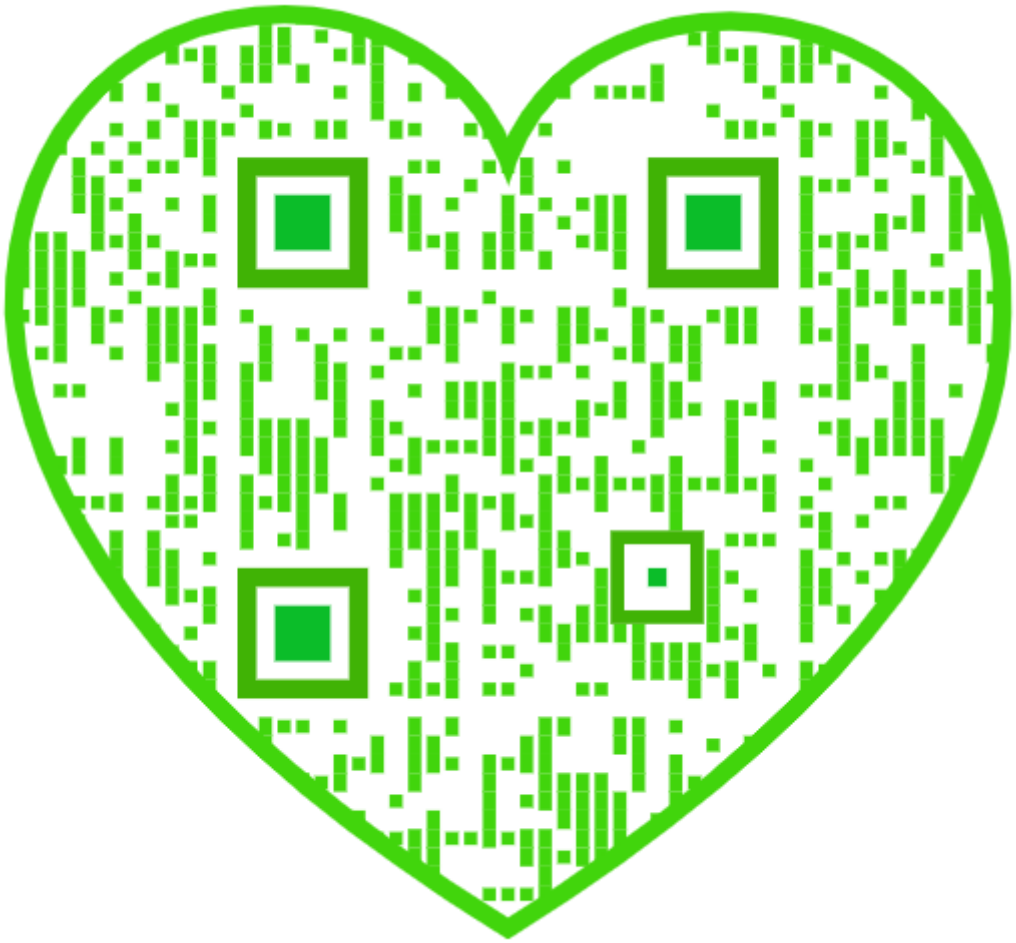

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VOLUME XXXI • SAN FRANCISCO AND LOS ANGELES • JANUARY • 1927 • NUMBER ONE

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ARCHITECTURE IN HAWAII

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[BY LORAINE E. KUCK]

ARCHITECTS of Honolulu face a group of conditions, unique in the world today, both in their interest and possibilities. These conditions are hinted at in the various names by which Hawaii is described, the "Paradise," the "Crossroads" and the "Melting Pot" of the Pacific. The way in which the island architects are beginning to meet these conditions gives promise of forming one of the most fascinating chapters in the development of American architecture.

For it will be American, although not of the American continent. Hawaii is as American in its institutions and culture as it is in its politics—an American territory, as integral a part of the United States as, say, Catalina. But while Hawaii's architecture will express America, it will be an Americanism compounded not only of the racial elements of Europe and Africa but of Asia and Polynesia as well. The polyglot population of the islands forms a background that is all-pervading in its influence, and not to be evaded in the final expression. This, together with the climatic and physical characteristics of the islands, make up the unique conditions which have produced already a number of interesting buildings in answer to their challenge.

In order to understand the work that is being done by some of the architects of Honolulu, it is necessary to know something of the conditions there. While white civilization in Hawaii is over a hundred years old, and in this time some pretentious buildings have been constructed, it is only within the last five years or so that much active attention has been paid to the development of a new type of architecrure that shall be an expression of Hawaiian conditions.

The first of these, to begin with, are those bits of land, known as the Hawaiian Archipelago, which are actually South Sea islands, although "bit" is rather a misleading term for an area covering over 7321 square miles. As South Sea islands located inside—but only just inside—the tropic zone, the climate is a combination of hot direct sun and cooling trade winds. Together these make for an unvarying balminess, night and day, winter and summer. Protection must be had from the sun and the frequent drifts of mist-like rain, but the trade winds must be allowed to sweep through without restriction.

These two needs have brought into existence the "lanai" or deep porch or open porch-like room, which is, perhaps, the most invariable fearure of Hawaiian planning. The lanai, with its roof and no walls, is the exact antithesis of the patio, with its walls and no roof, which is so successfully used in California, where the sun's warmth is usually grateful, and the winds are often chill. The lanai provides a deeply shaded area through which the winds can sweep at all times.

Interesting examples of the lanai, as incorporated into several different styles of archirecture, are shown in the accompanying pictures, the work of Hart Wood, an architect of Honolulu who has found much interest in studying the development of a disrinctive Hawaiian architecture.

In addition ro being a climatic paradise, Hawaii is also the "Crossroads of the Pacific," the halfway house or stepping-stone between the Orient and the Occident, and influenced by both sides. From the standpoint of population, persons of Oriental race far outnumber those of the West, but up to this time the influence of the Orient in architecture has been very slight. This is because that part of the population made up of plantation laborers imported from China, Japan, Korea and the Philippines is of the coolie class, and their children, "American citizens of Oriental ancestry," are as yet so occupied in adopting everything new and American and, like youth the world over, condemning and discarding all that is old, that, with few exceprions, the Orient is little felt in architecture. But there can be no question thar as time goes on, and an appreciation of rhe art of the Orient becomes more widespread, it will be felt distinctly and become an inherent part of the architectural concept of Hawaii.

An interesting example pointing the way to this is the residence of Mrs. C. M. Cooke, designed by Hart Wood in the Chinese manner, and planned to house congruously part of the large

collection of Chinese art belonging to the owner. Like certain of the houses of China, the general conformation of the house resembles to a surprising extent the buildings found around the Mediterranean. In its details, however, the house is entirely Chinese. The roof is of tile, especially made in accurate imitation of the sun-baked black mud tiles of China, and the dip in the roofline is characteristic. The design used in the railings and in the half-timbered effect of the overhanging balcony is entirely Chinese, and the pillars supporting the lanai are of teak in the Chinese form. Another characteristic feature is the stucco grills, in which typically Chinese geometric patterns are used.

The use of native materials, especially weathered lava rock, has been particularly successful in Hart Wood's hands. This stone has an interesting texture, and occurs in rich colors of brown, varying from grayish to red. Much of it is covered with an ancient growth of gray-green lichen which is carefully preserved when the stones are put in place. The Christian Science church in Honolulu, and the parish house and memorial library in Lihue, Kauai, are examples of the use of this stone.

EXCERPT FROM ANNUAL REPORT OF THE SECRETARY OF COMMERCE

CONSTRUCTION volume during the past fiscal year surpassed the former high record made during the preceding 12 months. The number of square feet of floor space and the value involved in the new contracts let were each close to one-fourth greater than the year before. The actual volume of construction work carried out increased by smaller proportions, showing that the industry had a larger volume of unfinished work on hand than the year before.

Notwithstanding this immense building program, building costs remained relatively stable. Both the construction industry and the owners of buildings have cooperated in the movement, to which the efforts of this department have materially contributed, for keeping building activity more even throughout the year. This movement has reduced operating expenses and afforded more stable employment to building-trades workers.

Construction activity was well distributed throughout the different regions of the country. The leading class of building construction continues to be residential.

We are not merely keeping pace with the needs of expanding population but meeting the demand for better housing which comes with the general advance in living standards. The past fiscal year, however, witnessed a very considerable increase in contracts for new industrial and business buildings and for public works and utilities. There was little to suggest extravagant additions to industrial plants, which characterized the boom of 1920, the new buildings representing rather a steady growth of production and trade and the meeting of needs for more efficient, comfortable and attractive factories, stores and office buildings.

The heavy and increasing expenditures for construction during the past five years have been an essential factor in maintaining and augmenting the activity of many of our most important industries, including not only production of building materials but also various other types of manufacturing, metal mining and railway transportation. There is indeed a close and mutual interaction between construction and other industries. The prosperity of the latter makes possible the savings which go into construction, while construction activity helps keep other branches of industry prosperous.

An increasing proportion of the housing construction during the last two or three years has been of the less expensive types needed to relieve the shortage which arose during the war, and to supply the demands of workers whose advancing earnings enable them to afford better quarters than ever before. Improvement in the methods of financing dwellings is still needed, especially for families of the lower income groups. In particular it is desirable that interest rates and other charges on second mortgages should be placed on a more reasonable basis.

The application of electrical power to home use has received enormous expansion. The number of homes served has increased in six years from 5,700,000 to over 15,000,000. The number of farms served is expanding rapidly, and in some States, such as California, farm electrification far exceeds that in any other locality in the world. Owing to the economies brought about through central generation and interconnection and through the advances in electrical science the average price of power throughout the country is now somewhat less than before the war, it being one of the few commodities to be delivered on less than a pre-war basis.

* * *

SAFETY IN BUILDING CONSTRUCTION

For several years a sectional committee has been at work under the auspices of the American Engineering Standards Committee, and under the official leadership of the National Safety Council, on a national safety code for construction work.

That part of the code dealing with construction of buildings will be completed first, leaving general engineering construction work, such as dams, tunnels, bridges, etc., for later consideration. When completed, the first report of the sectional committee will be submitted to the American Engineering Standards Committee for approval as "Recommended Safe Practice."

The sectional committee will be enlarged so as to make it more thoroughly representative of the industry as the latter is at present organized. For example, the number of representatives of the Associated General Contractors, whose relation to this work is very important, will be increased to four. In all, fourteen national organizations, and the industrial commissions of California, Illinois, New Jersey, New York, Ohio and Wisconsin will be officially represented. All of the cooperating bodies are being requested to review their representation and make such changes as they may desire.

A principal consideration in making these modifications in the work was the large number of serious accidents which are occurring in the industry, and the rapid increase in the number of accidents in some jurisdictions. For example, in Pennsylvania in the first three months of 1926 there were 25 per cent more construction accidents than in the corresponding period of 1925, in which the number was 18 per cent greater than in 1924; and casualty insurance rates have mounted very high, the rate in New York State for iron and steel erection being over $27 per $100 of payroll.

RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H. HART WOOD, ARCHITECT

ABOVE—FORECOURT, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
BELOW—COURTYARD LANAI, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
HART WOOD, ARCHITECT

RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT

RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT

ABOVE—ENTRANCE GATES, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
BELOW—LIVING ROOM, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
HART WOOD, ARCHITECT

(LEFT) DETAIL; (RIGHT) FRONT ENTRANCE; RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT

RESIDENCE OF FRANCIS I. BROWN, HONOLULU, T. H. HART WOOD, ARCHITECT

FIRST CHURCH OF CHRIST SCIENTIST, HONOLULU, T. H.
HART WOOD, ARCHITECT

ABOVE—ALBERT SPENCER WILCOX MEMORIAL LIBRARY; BELOW—PARISH HOUSE, LIHUE, KAUAI, T. H.
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WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

DETAIL OF PARAPET, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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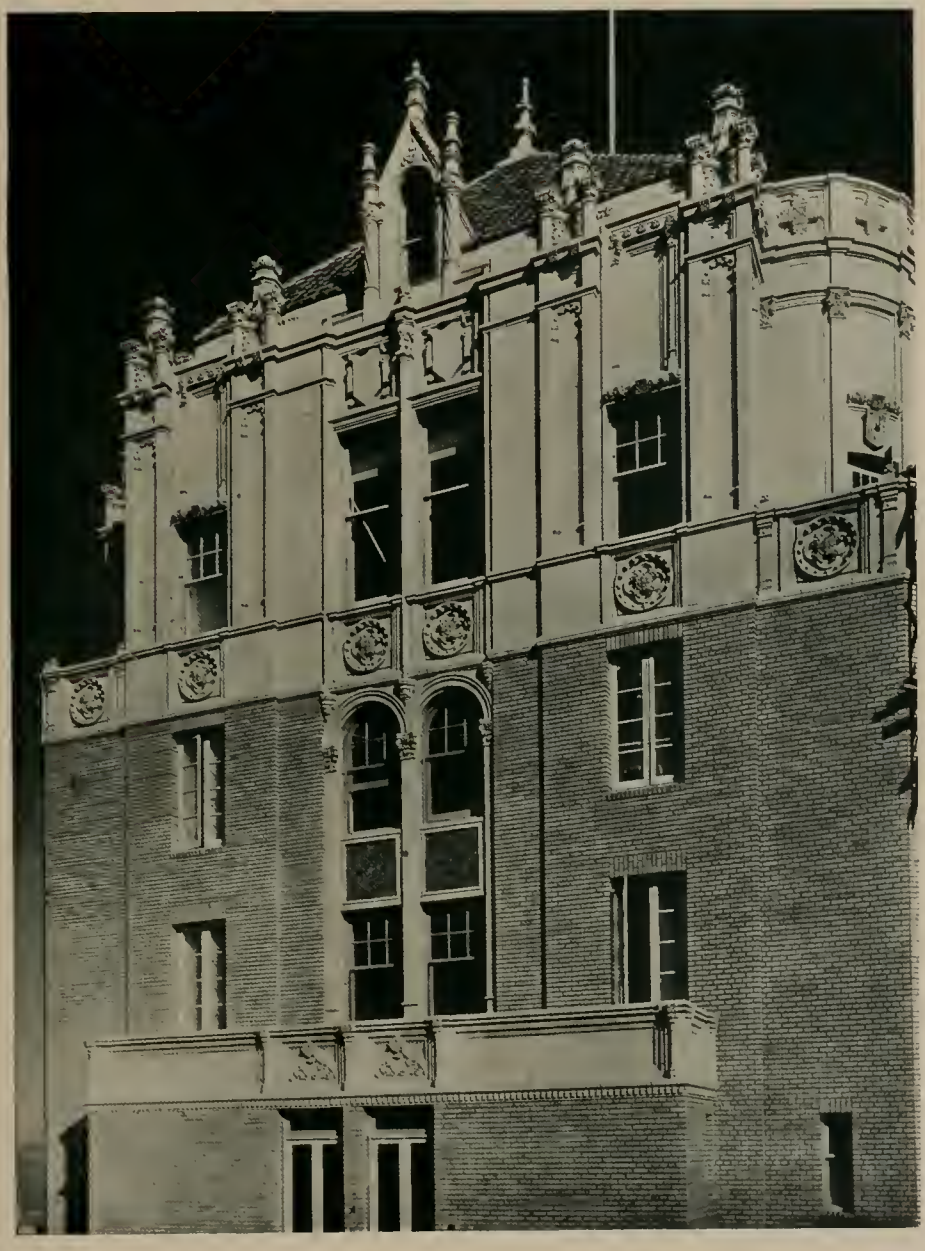

DETAIL OF TOWER, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

DETAIL, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

(LEFT) MAIN ENTRANCE FROM LOBBY; (RIGHT) MAIN ENTRANCE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF. WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin

FOUNTAIN LOUNGE TO LOBBY, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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LOBBY TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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PEACOCK COURT TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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ABOVE—ROOM OF THE DONS; BELOW—PEACOCK COURT; HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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Hand Carved and Paneled Screen in Peacock Court, Hotel Mark Hopkins, San Francisco
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SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin

MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin

A HOUSE BUILT WITH TWO HANDS

[BY ZOE A. BATTU]

THERE has been much written about the joys of reclaiming old houses; of taking long-neglected dwellings with sagging floors, woodwork of concealed beauty, forlorn fireplaces and ancient beams and, by dint of much labor and ingenuity, transforming them into spots of glorified quaintness. From all accounts, this reclamation business is one of rich rewards. There is a glamour about it, comparable to the seeking of adventure in remote lands and among strange people.

If the reformation of an old house is such a fine achievement; if the results are so satisfying, surely there must be infinite satisfaction in the entire building of a home by one man. On this point, one may safely take the word of Carl F. Biedenbach, who with his own hands built every inch of his home at 2626 Claremont avenue, just back of the Claremont Hotel, Berkeley. And this house is no 2x4 affair, for it has nine good-sized rooms and took Biedenbach two years to complete by working on it in his spare time and in the evenings, but he is quick to add that the two years were well spent. The only work in this one-man home for which outside labor was called in was the electrical wiring, and this was necessary in order to have the job approved by the city building inspectors. Everything else—excavating, foundations, stucco work, plastering plumbing, woodwork, flooring and painting were done by the lone builder.

Unlike most such work undertaken by amateur architects and builders, this home is not a makeshift, in which all the principles of sound artistry are disregarded to obtain effects. The site is an ideal one—a level space high up on the hillside, and is further beautified by rock formations, tall slender eucalyptus and several fine old oaks. The house has been carefully planned in relation to its setting and the general architectural spirit and treatment follows the Spanish. The continuity of its masses is well conceived and unity and balance generally maintained.

An examination reveals a total lack of waste space and fine execution of details. In the living-room there are two points of central interest—the fireplace and the stairway. leading up to the level of the two bedrooms. The fireplace is massive in its proportions and is built of huge stones brought from far back in the Berkeley and Richmond hills. The color and texture treatment of the living-room, dining-room and library walls are also interesting. The

texture is rough and the color a greenish gold. All doorways are arched and the doors are made of slightly rough and weathered timbers. The floors, too, catch one's eye. They seem to be one continuous piece of dull and lustrous brown satin. This effect was obtained by fitting and nailing each piece of hardwood separately, rather than taking a dozen boards and putting them into place at one operation.

On the basement level is garage space for several cars, a billiard and card room and one other large room, which can be used for a bedroom or servant's room. There is a second fireplace in the billiard room. Biedenbach built and finished these basement rooms as living quarters before proceeding with the rest of the house, and occupied them while doing the remainder of the work.

In its appointments for convenience and comfort, this one-man home is notably satisfactory. The two bathrooms are beautifully tiled in colored tile and equipped with enclosed showers. Every room has an electrical heater and there is a central furnace as well and an automatic water heater. The kitchen has every conceivable built-in convenience and is wired for an electric range. There is an ample supply of baseboard outlets, throughout the house.

No description of this home would be entirely complete without taking note of its surrounding gardens and landscaping. In this work Biedenbach is, of course, in his natural and professional element. Immediately adjacent to the house, and really a part of it, is the fountain and fish pond. This niche is wired and fitted with lights and at night is made further effective with concealed illumination. The site itself—sloping hills, rocks and trees—was rich in landscaping possibilities. None of its natural features has been disturbed, mutilated or removed. The trees tower; the rocks stand about on the hillsides, as a background of rugged and virile beauty—things that are perhaps a trifle detached from mere houses built by man—things to look upon and wonder about. Around the house have been planted smaller trees, shrubs and vines, but they are of the variety whose maturity and blooming will be in harmony with the larger backgrounds. They will always fit into the composite picture, and in their smaller size and closer intimacy with the house and its walls, will lend it the soft grace of growing things, and ultimately complete the link that will make the home, the hills, the rocks and tall trees a perfect one.

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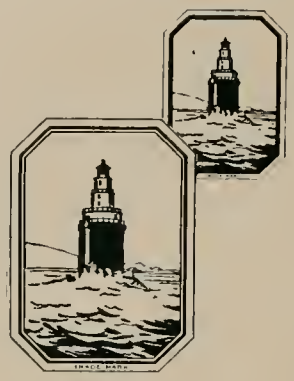

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HOLLYWOOD STORAGE WAREHOUSE, LOS ANGELES, CALIF.
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

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CHARLES W. McCALL, *Architect* — L. S. STOCKFORD, *Decorator*

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·EDITORIAL·

Progressive Plans

TWO associations of architects have been formed in California with very excellent motives. The Architects' League of Hollywood and the Society of Architects of Alameda County are groups of professional men joined together for the purpose of securing better architecture for their communities through educational publicity, informing the public as to what constitutes good and bad architecture, construction, design and architectural service.

That this will be an essentially valuable contribution to the welfare of these communities need not be argued. That there is still a vast general ignorance on these subjects can not be denied. Fortunately, an ever-increasing quantity of buildings of good design and construction is being produced; and perhaps the most important part of this campaign will be to prove to the public that the cost of good work is little or no greater in the beginning, and vastly more economical in the long run. It can, indeed, be proved in countless instances that some are paying more for poor work than others for good.

The whole community suffers for poor architecture; in financial no less than in aesthetic values.

* * *

City Planning

IN common with all large and steadily growing cities, San Francisco needs a competent City Planning Commission. It is perhaps the only city of its size in this country which has not taken up this matter in a definite way.

However, the Commonwealth Club—always devoted to community service—has started a definite and active movement to put on the ballot, after a period of time sufficient to determine the form most satisfactory to all interests involved, a charter amendment creating such a commission, with sufficient authority and funds to make it an efficient body.

There is no intention to take authority from the supervisors or from the various Departments, which are functioning well in their separate capacities; but there must be a coordinating body which can employ technical experts, and whose recommendations can be overruled only by a large majority vote of the supervisors—two-thirds or more.

The objection to present conditions, which is most generally expressed by representatives of the many neighborhood associations, is the lack of finality in decisions. Without any comprehensive plan for city development, decisions are switched back and forth according to the strongest—or latest—appeal from some citizen or group of citizens. This has resulted in a haphazard and illogical treatment of such subjects as zoning, building-height regulations, classification of residential buildings, schools, parks and playgrounds, traffic density, travel arteries, population density, etc.

This naturally suggests the even broader subject, which is being studied by an able and well-financed private committee, a Regional Plan of the entire San Francisco Bay Region, to coordinate and unify the great interests of this metropolitan area.

* * *

An Annual Review

THE development of the Pacific Coast, from an architectural standpoint, has reached such great and unprecedented volume of late years that it is well-nigh impossible to gauge its character in any comprehensive way.

The pages of the "Pacific Coast Architect" show, from month to month, some of the different phases of the current advance. But to summarize this work briefly, to endeavor to give a "bird's-eye view" of the highlights of architecture during the past year, we shall reprint in our February issue (in addition to the usual amount of new material) examples of distinguished buildings of various types, with brief articles by eminent architects on the trend of design in their special lines of practice.

Such an Annual Review Number may well become a yearly record of the architectural advance of the Pacific Coast.

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MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, January 18, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

* * *

In place of the regular December meeting, the members of the San Francisco Chapter were the invited guests of the Society of Architects of Alameda County at a dinner given at the Athens Athletic Club in Oakland, on Monday, December 20.

President John J. Donovan of the Alameda County Society acted as Chairman of the evening, entertaining those present with his own wit and humor, as well as the presentation of a most enjoyable program, in which the Alameda County Society showed talent in the art of music, as well as some most mystifying examples of the black art of magic. Short addresses were made by Mr. John Galen Howard and Mr. Walter J. Mathews, who, with Mr. Bernard Maybeck, have been elected honorary members of that society. Mr. John Reid, Jr., Mr. Harris Allen, Mr. Frizelle, Mr. Chester Miller and Mr. W. C. Hays spoke in serious or humorous vein, as the spirit moved them. The singing of the quartette, Will Corlett's artistic renditions on the flute to Mr. Frizelle's accompaniment, and the wonderful card tricks of Mr. Bell, Mr. Howard and Mr. Mathews were greatly enjoyed by all those present.

The refreshments, the dinner and the program were delightful, and the spirit of good fellowship within the profession were exemplified and strengthened by this meeting.

The San Francisco Chapter wishes to express its thanks and appreciation to the Society of Architects of Alameda County for their courtesy and hospitality, as well as their most exemplary energy in bringing about this enjoyable social evening.

ALBERT J. EVERS, *Secretary.*

DICKEY BRICK INTERESTS CONSOLIDATE

The new year's most important amalgamation thus far has been the acquisition of two of Northern California's largest manufacturers of burned clay products on January 1, by the W. S. Dickey Clay Manufacturing Company of Kansas City, Mo., world's largest manufacturer of burned clay products. The local plants which have been added to the W. S. Dickey Clay Manufacturing Company chain of eighteen plants, now operating in the U. S., are the California Brick Company, with plant at Niles, and the Livermore Fire Brick Works, Inc., with plant at Livermore.

The W. S. Dickey Clay Manufacturing Company market their products in thirty-one States, the Hawaiian Islands and Mexico. The company, which started in 1885 with a single four-kiln unit of about 10,000 tons' capacity, now has an annual production capacity of over 500,000 tons, the equivalent of more than 33,000 carloads, and a net physical worth of over $12,000,000.

Although the Middle Western and Southern plants are devoted mainly to the manufacture of vitrified sewer pipe and culverts, they turn out a large annual production of segment sewer blocks, hollow building tile, wall coping, silo blocks, fire brick and flue linings. The California plants, now known as the W. S. Dickey Clay Manufacturing Company, Pacific Coast Branch, will continue to specialize in the production of Dickey Mastertile, partition tile, face brick, fire brick, paving blocks and the kindred products for which they are so widely known.

There will be no change in the policy or personnel and management that have heretofore conducted the local plants. Mr. N. A. Dickey will continue in executive charge of the plants as manager.

DU PONT COMPANY FORMS RESEARCH DIVISION

In recognition of the public service rendered by master painters in their respective communities and to assist them in their contribution to the preservation of property, E. I. du Pont de Nemours and Company announces the formation of a new division to make available the latest developments in the evolution of finishing products. It will be known as the Architectural Division with Frank T. Stocker as manager and will operate under the Paint and Varnish Division in Philadelphia.

One of the important functions of this new unit will be to co-operate with Master Painters and Architects in the development of their work, and to offer the results of research and experimental work wherever this information will be of practical value. The whole plan, of course, is one of co-operation in keeping with the Company's policy, to recognize these two important groups as factors in the Paint and Varnish industry.

The development of the newer type of finishes will render this type of service particularly valuable, so that both groups will be consistently informed of all the latest Paint and Varnish developments and their application to industry.

For information regarding the working details of this plan, as well as information on any finishing problem, may be directed to the Architectural Division, 3500 Grays Ferry Road, Philadelphia, Pa.

* * *

The National Terra Cotta Society, New York, announces the publication of a new book devoted entirely to the illustration of early Italian work, entitled "Terra Cotta of the Italian Renaissance." Copies are $3.00.

The SAN PEDRO Y.M.C.A.

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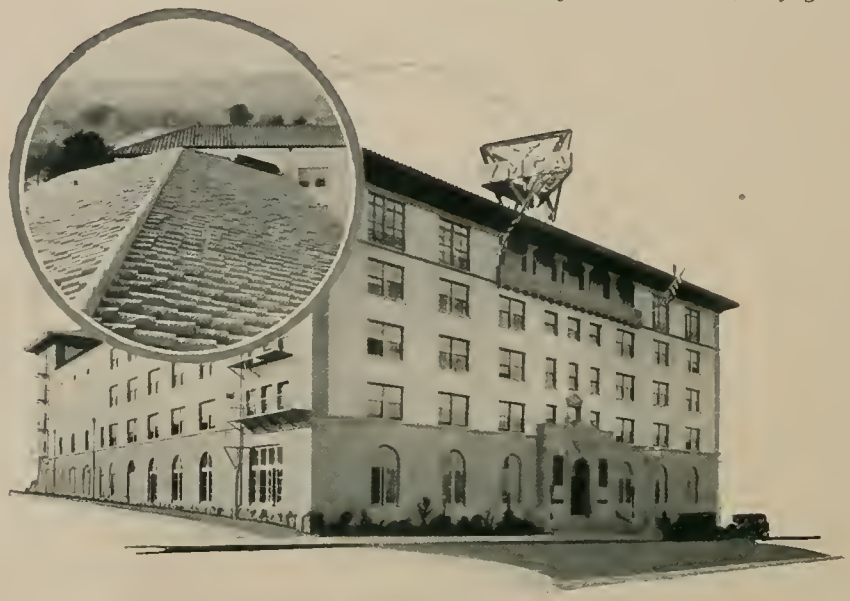

SIMONS SORRENTO TILE lends the final note of distinction to the new San Pedro Y.M.C.A. The austere simplicity of line and the massive walls of this handsome structure called for a roof of strength and dignity, and Simons Sorrento Tile was selected as the most fitting material. Due to its size and strength, Simons Sorrento Tile is extremely popular for roofing schools and public or semi-public buildings. It is particularly adapted for random laying.

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PERSONAL GLIMPSES

[*Sketch from life in this issue by Ramm*]

LEONARD A. SCHULZE

OF late years, many a large and stately building has been erected, in widely varying locations stretching from the Atlantic to the Pacific, designed by the office of Schulze and Weaver. A natural curiosity is pardonable as to the source of this prolific and comparatively sudden activity of practice. Or, in the language of the amazed observer, "How do they get that way?"

Mr. Schulze is still a young man, but he has had a rich and varied experience. Born in New York, he graduated from the City College of New York about 1894, and started in the office of Trowbridge and Livingston. During this period he was studying in the Masqueray Atelier of the Beaux Arts Society. It is interesting to note that Mr. Schulze was responsible for much of the beautiful detail of the Palace Hotel, San Francisco, while with Trowbridge and Livingston.

Proceeding to the office of Warren and Wetmore, he spent about twenty years there, during which he acquired an invaluable training in that very complicated type of architectural work, the planning of metropolitan hotels. What the firm of Schulze and Weaver (formed about 1919) has accomplished in this line demonstrates their ability; merely touching the high spots, such hotels as the Biltmore of Coral Gables, Los Angeles, Havana and Atlanta; the Park Lane and Netherlands of New York; the new Breakers of Palm Beach—all are examples of the last word in caravansary elegance, comfort, efficiency. Incidentally, various large office buildings stand to their credit in New York, San Francisco, Los Angeles.

Such an output in so short a time shows plainly that the Hobby of Mr. Schulze can be nothing other than Work, of the most concentrated and productive sort, although he is not above a friendly game of golf or bridge at (very) odd moments. His is a truly American record.

* * *

IN THE PROFESSION

Hewitt-Miller-Shirey, Architects and Engineers, announce the opening of new offices in the Petroleum Securities Building, Los Angeles.

* * *

Everett H. Merrill and John C. Rahn, Architects and Engineers, announce the consolidation of their interests under the firm name of Merrill & Rahn, and the removal of their offices to the Financial Center Building, Los Angeles.

* * *

Architects Masten and Hurd have removed their offices to the Shreve Building, San Francisco.

* * *

Jas. T. Narbett, Architect, is now located at 337 Tenth street, Richmond.

* * *

The recently chartered Hawaii Chapter, A. I. A., is holding meetings regularly. Several members formerly of the Northern California Chapter, have been transferred to this chapter.

* * *

PAN-AMERICAN CONGRESS

The third Pan-American Congress of Architects will be held in Buenos Aires, from the 1st to the 10th of July, 1927. This Congress will continue the magnificent work done at the two preceding Congresses held at Montevideo in 1920, and Santiago de Chile in 1923.

At the same time with the Congress, the Third Pan-American Exposition of Architecture will take place, and judging by the enthusiastic spirit shown by the architects of the countries invited, it is logical to expect the most conspicuous attendance. Both the Congress and the Exposition have the auspices of the Argentine Government and the Executive Committee has already taken the necessary steps to have the official invitations sent out as soon as possible to all the nations of America.

* * *

ZAPON COMPANY ENLARGES BRANCHES

The Los Angeles office of the Zapon Company of California is now under the management of Mr. J. S. Cameron. New and larger offices and warehouse have been secured at 1317 South Olive street, Los Angeles. With increased stock and the installation of a service department and laboratory, this office of the company is enabled to render real service in assisting architects in working out finishing problems.

The San Francisco office is under the management of Mr. E. E. Hensley, and is carrying an increased quantity and variety of colors and materials.

Quality lacquer such as Zapon is being used increasingly for finishing purposes and this company is prepared to supply the architect and builder with complete informative information on the subject.

Reproduction of two facing pages in "Industrial Buildings and Housing"

A Useful New Book on Industrial Building and Housing

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IN this new book "Industrial Buildings and Housing" there is a fund of information for the architect. The planning and construction of the modern manufacturer's monument—his factory—is treated in detail. Examples are shown of architectural beauty that enhance the value of the investment and add to the appearance of the community.

Suggestions are given for interior arrangement including restaurants and rest rooms. Several chapters are devoted to the establishment of employes' communities. The work is profusely illustrated with examples of fine factory buildings and typical homes for workmen. This book sent postpaid for two dollars.

* * * *

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INTERIOR DECORATING

THE RELATIONSHIP OF THE ARCHITECT AND DECORATOR

[BY ZOE A. BATTU]

Editor's Note: In so far as we know, there is no architectural magazine published in the West that is regularly devoting any part of its pages to the decorative treatment of the home and commercial building. Since we believe that in the West the time and place are particularly opportune for such a monthly department in an architectural magazine, we are starting one with this issue of the PACIFIC COAST ARCHITECT.

It is our aim to make this department practical—a medium through which both the architect and decorator can speak, raise issues and ask each other questions, as a means of creating a sympathetic working basis between themselves. We will therefore, at any time, welcome criticism, comments, suggestions on this article or subsequent ones; while ideas as to subjects you would like to have discussed will be more than welcome. May we not have your comments and criticism, favorable or unfavorable, caustic or kindly?

THE architect and the decorator! Here are two men who, by the peculiar nature of their work have always been vital forces in the creation of the order and balance of conditions called civilization. The one takes things—stones or what you will—of certain size and shape, definite, sharp, quite material in themselves, and builds cities, churches, monuments, buildings, homes. In the building that which is essentially material acquires the fluid something that carries man's thought into abstract spaces; fills him with new desires and unshaped dreams. In the effort of realizing the desires—of giving form and shape to the dreams—he lifts himself to a finer consciousness mentally and physically. Thus the architect serves in the process of civilization.

The decorator follows the architect. He has, as a background for his labors, four bare walls. They may be architecturally perfect, but unadorned they are impersonal and removed from the individual—something that may move him emotionally, but that he cannot lay his hand upon. There is a cycle to be completed, a gap to be bridged, in order that the occupants of a home may have an intimate relationship with its masses and spaces.

To establish a bond between a man and the four walls of his home is the decorator's function. He must give the individual things upon which he can lay his hands—books, pictures, chairs, vases, familiar objects that fuse the impersonal with the personal. The decorator, who works always in this spirit of creating a kinship between the home owner, his home and its decorative treatment, invariably succeeds in producing something more than an artistically good interior. He creates a place wherein people can live. He gives them a world of their own, peculiarly apart, but in which they can find much that brings them into a closer relationship with themselves and the entire outside world. More than that, no artist can hope to do.

This is a room sketch by Lionel H. Pries, Architect, made to show the approximate placing of decorative units with the architectural background.

Another view of the same room

Thus it may be seen that the bond between the architect and the decorator is a very close one. It may be likened to the relation between a singer and accompanist. If either one plunges on without subtly connecting his part to that of the other, if either one tries to unduly dominate, the result is not music but confusion. Both may be fine and capable artists, but a joint recital must be a joint recital or he who seeks to center attention on himself ceases to be an artist. He defeats his own ends by the very means that he utilizes in the attempt to gain them.

So it is with the architect and decorator. Neither can well afford to go his way without due regard for the other. Neither can afford to seek to dominate by serving effects rather than principles. For a home is judged largely as a whole. The point at which the architect leaves off and the decorator begins must never be too awkwardly obvious, or the result is a house divided against itself architecturally, decoratively and artistically. Neither the work of the architect nor of the decorator can achieve its ultimate possibilities in such a case.

Moreover, this bond shows every indication of assuming greater proportions. In the last dozen years a gospel of good architecture and decoration has been broadcast upon the land. Practically every newspaper, magazine and periodical in the country carries a special department devoted to the designing, building and furnishing of the home. There are a score or so of ably edited magazines of national circulation who confine themselves to these subjects alone.

As a result of this activity of the press, the American public is no longer content with the prosaic and ordinary in homes. Nor does it have to be content with the commonplace, for, literally, the man on the street is financially able to hire an architect and decorator for his home of comparatively modest appointments. On her part, the American housewife demonstrates that even bargain basements are rich in decorative possibilities.

This interest in and general desire to acquire good homes are on the whole most desirable. They indicate esthetic

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and artistic interest of a practical and wholesome sort, and this condition is always more promising than indifference. But it must also be recognized that there has arisen a vast number of fads, fancies, schools, isms, schisms and what not in architecture and decoration. At some points the decorative imagination has run riot, and there are instances where we are ridiculously over-decorated. However, as we have before noted, the movement on the whole is good and nothing at which to take alarm. It presents, rather, an opportunity for the architect and decorator to clarify the main issues; to establish principles for effects; to give vigorous expression to that which is really vital and has inherent elements of endurance.

As to the actual methods by which an architect and decorator can work together, there is a tremendous and almost untouched field. The ideal relationship would be for the client, the architect and the decorator to plan together from the first rough ideas to the finished home. This, however, is an ideal. It is perhaps not impossible, but as conditions now exist it would be somewhat impractical and in most cases too costly for either the architect or decorator.

But it is somewhat within the limits of possibility for an architect to keep in touch with decorators, whose abilities, tastes and temperaments enable them to complete and complement the spirit of the several architectural styles in homes. The decorator will also do well

Study of a fireplace group by Pries. The decorator stepping into a home so planned has an ideal background for his effects.

to cultivate a working contact with architects, whose homes provide an ideal background for the trend of his personal abilities and talents. Where such a contact exists, it would no doubt in many cases be possible to gain the approval of the client on some sort of cooperation between the man who is designing the house and the one who will decorate it. Such an arrangement would be to the profit and benefit of the client, the architect and the decorator.

Another method always open to the architect and one that no doubt wins the approval of the decorator is that of roughly blocking into the room sketches, units of furniture, hangings, etc. The sketches need not be elaborate drawings of exact pieces, but merely the smaller masses placed in relation to the architectural background. This plan is followed with more than ordinary success in the offices of Lionel Pries, San Francisco architect, and we show herewith some of Mr. Pries' sketches along these lines.

The merits of the method are obvious. By making perspective sketches of the furnished rooms, it is possible to get a more accurate idea of its relationships than the best blueprint affords. Such sketches may reveal flaws in the proportions, in the placing of windows, doors and similar details, that might not otherwise be apparent until the work neared completion. The error can be corrected in the blueprint, and even though the architect and the decorator never see each other in a house so planned and sketched, the decorator receives a finely balanced and adjusted background against which to place his decorative effects. He can be truly creative and not be forced to waste his talents in attempting to conceal or minimize architectural flaws.

To this factor of mass relationships in architecture and decoration there has been given a great deal of attention. Generally speaking, the capable architect and decorator keeps them in mind at every step of his work. Two more subtle points, which are constantly demanding that greater attention be given them, are color and texture in wall, floor and woodwork treatments. An infinite variety of wall, floor and woodwork treatments are now available. An architect with any ingenuity at all can devise effects that are both lovely and original.

However, before venturing too far with a striking and intriguing color scheme or texture treatment, it is always well for the architect and his client and the proposed decorator to shop about a bit to see if rugs, draperies and other fabrics can be found to match the proposed wall or floor finish. If nothing is available that will happily blend with the intended scheme, it had better be abandoned and something else originated. Even the design, proportions and finish of furniture in a room, where it is planned to create something special in color and texture treatment, had best be considered rather judiciously before definite steps are taken. For it will often be found that ill-adjusted color and form have a way of producing unexpected optical illusions.

Taken from any angle, the points of color and texture are illusive things—the fine overtones and undertones of the main themes and backgrounds. Like all details they must be executed with sensitive finesse or the result is both disturbing to the senses and destructive to the entire work. Color and texture are not things that can well be decided by mere conjecture or snap judgments. Decisions can only be safely made after experimentation. So arbitrary in their demands are these two details that they practically force the architect and decorator to work hand in hand; to decorate the home while it is still in the blueprint stage.

As a matter of fact, it seems that the whole future relationship of the architect and the decorator is in the blueprint stage. This is an era in which American art standards are slowly being created. By the nature of things, the architect and the decorator are destined to play leading parts in the process, and it would appear that the two have reached a point where they will do well to merge their work to a greater degree than they have possibly done in the past. From such a merger it is difficult to say what may ultimately come. But the result is interesting to speculate upon, for when two such creative forces come into sympathetic contact it is reasonably logical to assume that America may realize artistic ideals infinitely satisfying to the generations who create them—worthy of some consideration to the generations who will follow.

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THE MANUFACTURE OF GYPSUM TILE

It is quite generally admitted by the majority of architects that gypsum, due to its natural structure, is the most efficient fire retarder yet developed—and gypsum cast in the proper manner into blocks of size convenient for handling is undoubtedly the most desirable material for fire protection, sound deadening, economy and future efficiency, in certain specific places.

A part, at least, of the difficulty which created the dissatisfaction in the past in the minds of many architects is doubtless due to the fact that, like cement blocks, almost anyone with a few dollars, a washtub, a bag of sawdust and a hydrant could manufacture some sort of gypsum tile. But there the human element, allowing for variations, so enters into the problem that a uniform product is almost an impossibility, regardless of the good intent of the manufacturer. Proof of this is that in some sections of the country the use of gypsum tile is consistently on the increase and has been very satisfactory as a building product for a number of years, but each of these sections is situated adjacent to some well-organized plant which manufactures the gypsum tile scientifically and with uniformity.

The gypsum arrives at the plant in carload lots from the gypsum manufacturer and the only possibility of the human element entering into the handling of the gypsum is when employees truck the 100-pound sacks of gypsum from the freight car to the large storage bins. Employees simply snip the wire with which each bag is tied and empty the bags into the supply bins.

From then on, everything is automatic. Screw conveyors pick up the gypsum and transport it to the dry mixer, where it meets a small stream of long white fiber, also fed by a screw conveyor. These two conveyors never get tired, never forget to revolve and run consistently hour after hour at an unchangeable speed—conveying exactly the same amount of material at all times. This dry mixture is then conveyed by another set of screw conveyors to the wet mixer, where the water is automatically added in the proper amount. It is automatically discharged to the molding machine, where it assumes its initial set. After it has hardened it comes in contact with the human element for the first time; that is, employees remove the set-up tile from the molds.

From there the material is loaded onto conveyors and run to the tile drying yards. Here in Sunny California the sun does the drying, which is nature's method of bringing back the processed gypsum to its original rock-like state.

Few people recognize the magnitude of this business. The cut shown on this page gives some idea of the extent of the drying fields of the Buttonlath Manufacturing Company of Los Angeles.

This plant has one of the very few fire-testing laboratory furnaces operating in the State. The organization is continually working in conjunction with the Raymond G. Osborne Laboratories in an endeavor to meet new conditions which arise from day to day, and to emphasize the superiority of gypsum tile over many other types of building material along the lines of fire-proofing, heat and cold resistance, sound-proofing, strength, workability, salvage value, etc.

Here is one of the many California industries which have made great strides to improve general building conditions throughout the State.

* * *

Official announcement has been made of the change of name of the Wayne Tank and Pump Company, of Fort Wayne, Ind., to Wayne Co. The change is made because of expansion of the company in new lines.

LIGHTING IS A PART OF ARCHITECTURE

The offices in the new Board of Trade Building, Los Angeles, are lighted with Duplex-a-lites

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When You Revisit One of Your Old Jobs

UPON your next visit to one of your old jobs, compare the appearance of the present finish with that which was first applied. Make it a point to find out how many times the interior has been refinished.

There is nothing that is more discouraging to the creator of anything than to discover it a faded drab thing . . . to find that its beauty is but a memory. And yet, in how few cases does the interior of any building retain the pristine loveliness that fairly seemed to speak a warm welcome to anyone who entered. More often, a chill seems to steal over one upon stepping into the usual drab interior from the sunny out of doors.

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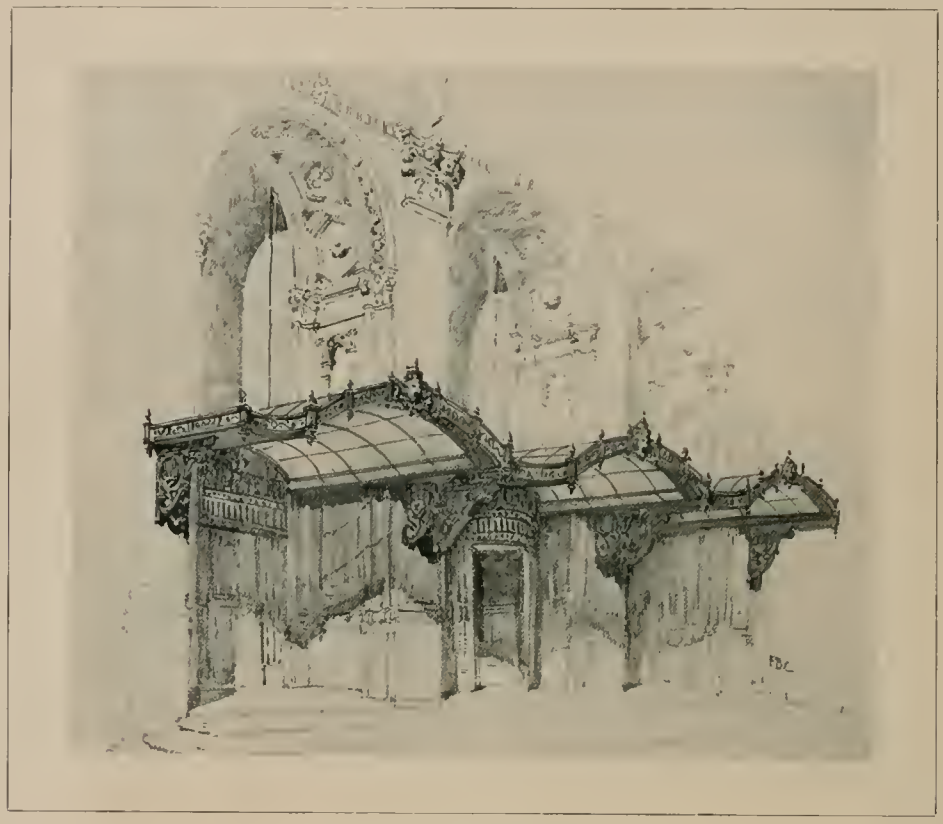

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · FEBRUARY 1927 · NUMBER TWO

FUTURE OF ARCHITECTURE ON THE PACIFIC COAST

[BY JOHN GALEN HOWARD, F. A. I. A.]

Editorial Note: This address was published in 1912 in the "Building and Industrial News" of San Francisco, now out of print. It is interesting to observe that there has been considerable progress toward the accomplishment of Mr. Howard's ideals.

MUCH has been said and written in appreciation of architecture on the Pacific Coast as exemplified in the old missions; and we have even heard tell of the old architecture of San Francisco—sometimes with approval and sometimes with dispraise, but mostly with more vigorous anathemas than any other like quality of architecture ever received probably in the history of this or any other country.

We all know how charming the old Spanish missions are—how rich California is in possessing them, how fortunate we are that there remain even those few examples of the work of the old padres. They make the fertile valleys which they dominate delights indeed to the architectural student as well as to the general tourist. But, perhaps, it is less generally known how many delightful examples of beautifully simple, straightforward design of the early days in the way of solving the typical commercial problem were lost in the San Francisco fire.

We hear of the architecture of today, too, sometimes. Those of us who have been seeing San Francisco rebuilt in no time realize that there is perhaps too much talk about the present-day architecture, and that the less said about it the better, except it be to keep our courage up; we are at too close range to criticize it, to estimate it justly.

But, now, the architecture of the future, we are all interested in that. It is a thing of vital concern to us, and yet, perhaps, we don't think enough about it to give it a fair chance to come into its own. Are we making such preparations today as are likely to blossom forth in the next generation into a genuine expression of our Coast conditions? We do not give enough consideration to such possibilities, and I believe we ought to ask very seriously how our art of architecture should develop in this part of the world. We haven't looked at this subject in its proper light. We haven't given it its due importance. We have been doing things without any thought of what their effect would be in the future—what their value would be for future development. And yet, on the other hand, we are already really living in the future. We are already looking forward to the time when the Canal will be finished and people will come from all parts of the world to inhabit this coast, which is still almost a wilderness, except here and there where men congregate together and build cities. This immense empire of emptiness will, we all believe, be settled up almost as soon as the Canal is finished. We are all looking forward to the time, near at hand, when our city, whichever city it is, will have a million inhabitants, or ten million inhabitants, as the case may be. We have fully grown ambitions in that regard. Yes! We are all looking forward to the future, but we are not making much of any preparation for it.

Nevertheless, that future's character must depend upon what we do today. This is a time of preparation, rather than of accomplishment; of laying in foundations sane and sound, rather than of rearing a superstructure fair and free. The time is coming, and is almost at hand, I think, when architecture on the Pacific Coast is destined to be the significant architecture of the world. Our friends, coming from the East, when they see the things that are being produced here on this far isolated island, as it were at the ends of the earth, between the sea on one side and the desert on the other, wonder at what is being accomplished. And they go back and spread the good word and say, "We architects in the East must look to our laurels; the men on the Pacific Coast are forging ahead while we are standing still!" That is not wholly true, though it may seem so to them. They see things through a golden sunlight glamor. They come out here to have a good time and they see things with a kindly vacation eye. We are out of range of competition with them, too, and they see with a more friendly eye than they see the work of their own communities. There is no personal friction to bias their judgment unfavorably; no personal end to be gained, which prevents them half of the time from seeing how good the things around home are. So we must not take their praise too seriously. At the same time, we must take to heart the significance of their tribute. Powers for good lie in that direction. To be heartened is to be strengthened, and on the foundation that we are now laying the future of our architecture is necessarily to be built.

I want today to say a few words with regard to several different ways in which, it seems to me, we can do something for that future architecture. We can know nothing of it, naturally, in detail. We cannot see the precise direction in which our architecture is going to develop; we cannot even see what its general style and characteristics will be, nor, perhaps, define in advance just what direction we think it should pursue. What we can do is to improve the conditions under which that architecture, whatever it may prove to be, may develop; so that it may develop freely and sincerely into a true style which shall be an intelligible, suitable, harmonious and beautiful expression of the actual physical and intellectual conditions of which it is the flower.

First of all, there is one set of conditions which we have absolutely in our hands to control and to fix. Those are what we may call, speaking largely and broadly, professional conditions. We want a better professionalism than exists at the present time.

On this Coast professional conditions now are hardly equal to what they were in New York and Boston twenty or twenty-five years ago. And yet, the architects have absolutely in their own hands the making of these conditions what they will. We should have better conditions in order that we may produce better art, and in order that we may do fuller justice to those who come to us as

clients, and in order to serve the community better. Better professional conditions will result in better art, and better service in every way, because they will make the architect more self-respecting, and enable him to devote himself to rendering the service rather than to getting the work.

There is one type of unprofessional conduct which is not wholly unknown in all cities of architectural activity; and that is "butting in." I call it by the only name I know for the practice—a slang expression which has no equivalent in good language, any more than the thing has a place in good society. If we could only get rid of the attempts among our fellows to snatch work from one another—if we could only get each one of our profession to recognize that he has no more right to take from another architect a piece of work which has been given to him than he has to go into his house and steal his table silver, then we should begin to have what is really decent and really professional feeling. Until such recognition is general, we never shall have tolerable professional conditions.

We have a Committee on Practice which is expected to take up individual cases of unfair, unfriendly, unfellowly conduct, whatever the breaches of professional principles may be; not in a spirit of "muckraking" in the least; but merely to get together on a fellowship basis and to have it out with each other so that we may look each other in the eye and say, "You are my friend; I will stand by you," and "You are my friend; you will have to stand by me."

Then the old-fashioned habit of "knocking"—what more detestable vice is there in our profession? An honest, friendly criticism to a fellow architect's face, and aboveboard, is a desirable thing, if it is intended to help matters. It is a friendly act. But to "knock" behind a fellow architect's back, to run down his reputation and to "black eye" his work, is a thing that is altogether too common among us, and a thing we ought to frown down. Destructive criticism is of little or no use, anyway. Only yesterday the design of a great building was put before a group of architects of whom I happened to be one, by the representative of the owner, with the request that we criticize it. The position we took was that we should be glad to criticize it if he would just put us in communication with the architect. The owner's representative might come with him if he liked, but let us talk with the architect personally. We would not talk behind his back.

Creative criticism is the only kind that is worth while, and creative criticism we are all willing and glad to give, providing it is a friendly, good-fellowly relation that is established and not back-biting criticism which tends to weaken a man's position and destroy the good that might be accomplished by the criticism.

The old question of proper charges comes in here, too; it has an important bearing on mutual relations among fellow architects. From one point of view any architect has a right to do his work for any figure he cares to charge, no matter how low; but two considerations are of the greatest weight in this matter. The first is that, as is well known, the profession as a whole has, by long experience, and in view of the best interests of all concerned, client as well as architect, agreed that the architect's full service, under the very exacting conditions of today, and the high cost of producing the work, cannot be properly rendered without loss, or, at any rate, without inadequate compensation, for less than 6 per cent. The American Institute of Architects has therefore ratified that rate as the minimum proper charge; and members are expected to adhere to it. The San Francisco Chapter, and other similar organizations on this Coast, have adopted the same schedule, and it is the duty of all members to practice in accordance therewith. It is not too much to say that any member who charges less is by that very act practically certain to be competing in charges with some fellow architect if not with the great majority of his fellow members—one of the most unprofessional things he can do. We are not shop-keepers—we are professional men, in duty bound to establish safeguards round the heavy responsibilities of the architect's service. Most of our members are doing the honorable thing and standing by their mutual agreements in this matter of charges. But statements are frequently made that many of our members are not doing so. If it is true, such architects are treading on disagreeable and dangerous ground and should be made the subject of fellowly criticism and correction, to say the least.

We have a system of certification in this State, and it is based on a sound principle. That whole system of certification should be strengthened from top to bottom. We should all stand behind the State Board of Architecture, supporting its efforts to raise the standards of our profession and enlarging its work in every possible way.

There are numerous attempts to get around the State Board of Architecture, and, incidentally, the Board is not as strong as it ought to be. But why isn't it as strong as it ought to be? It is because we don't stand behind it and back it up and see that its rules are really adhered to. We have men who are practicing architecture in the State without certificates, and others who have had certificates but have allowed them to lapse. The only reason they are not prosecuted in a court of law is presumably because there are no funds with which to supply the ammunition. The State Board of Architecture represents a certain principle, and that principle can obtain and be recognized in the general community only in the degree in which we ourselves recognize its value. Support it—strengthen it, so that it can go on to further accomplishment. Instead of wiping out that principle, as some architects might advise, because the standard cannot all at once be set as high as desirable, I say we can make certification mean a great deal more than it means today, and the time for it has come.

The architect should be more generally recognized at his real value before the law. At the present time he is scarcely recognized at all except in a back-handed way.

The architect is not recognized as a professional man. He is not recognized as a necessary element of the community. He is not recognized as one of the most essential contributors to the community's well-being. Laymen look upon architects, in many cases, as a necessary evil. Well! he is something better than that, as you all know, but we have got to bring all our power, all our influence, to bear on the laity, and upon the community, and have the architect properly recognized. Until he is properly recognized, he can't do his work properly for he is wretchedly handicapped.

Then that great work of eduction—education of our younger fellows, and education of the public. We ought to be ambitious to enlarge our educational facilities, not only in our schools, but in the attention given by individual practicing architects to helping along the younger men in their offices. A great deal is being accomplished, but not nearly enough. The efforts are too sporadic. They ought to be correlated into a great unified movement for the uplifting of our art and profession. We ought to offer better inducements for our scholars. The suggestion of Mr. Kelham, which was just read, that we induce fifty men to contribute twenty dollars a year for three years in order to guarantee a scholarship prize for that period—this is in the right direction. But we should expand the work, enlarge the field and put our whole heart and soul into the effort. We can do that only by working together and by working with absolute enthusiasm and sincerity.

And we have to educate the public as well. It all comes down, most of what I have said, to a question of educa-

[Concluded on page 23]

SKETCHES BY LIONEL PRIES, ARCHITECT, SAN FRANCISCO

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·EDITORIAL·

Another Moral Pointed

ONCE more a disaster due to inadequate building ordinances and inspectors has stirred San Franciscans to a righteous indignation. On the last previous occasion it was due to the collapse of a building; this time, to the burning of an old rat-trap tenement, with some loss of life, and imminent danger of a holocaust to the surrounding district.

How many more tragedies of this sort will be needed to stir the authorities to sensible action? Los Angeles at least has an adequate inspection system, although her Building Code is open to criticism. Any amount of work has been done on modern codes; a Uniform Code has been prepared and will probably be adopted by a number of California cities; but San Francisco seems to neglect all warnings, all opportunities.

It would seem to be well within the province of the local chapter of the American Institute of Architects to press this matter and keep on exerting pressure, through every legitimate channel, until definite and satisfactory action is started to remedy the situation.

* * *

An Architectural Exhibit

THE good news is received that an exhibit of recent architectural achievement in Northern California is to be held during the month of May, in the de Young Memorial Museum, in Golden Gate Park, San Francisco. The choice of location and time is excellent. In May, 1926, with no special feature to attract crowds, nearly 200,000 people visited the museum. For motorists or pedestrians, it is convenient to reach; there is abundant parking space; it makes a pleasant objective for a trip to the ever-popular park. Under these circumstances, with a fair amount of newspaper and street-car publicity, this exhibit is sure to attract an extremely large number of visitors. Much good work has been executed since the last exhibit, three years ago, and the presentation of this work will be of undoubted interest and value, both to the public and to the profession.

* * *

Do You Remember —

THE Quarterly Architectural Review, first published in San Francisco in 1877? It was edited by Jas. E. Wolfe and his son, C. E. Wolfe, architects, primarily to illustrate a building erected by them for the Eclectic Medical College, in Oakland. The first edition met with such approval that it soon became a monthly, and took up so much time that Mr. Wolfe and his son had to choose between architecture and publishing. They stuck to their profession, and disposed of their journal to the S. F. Chapter, A. I. A., which after a year or two sold it in turn to private parties. Just how long it lived is uncertain—as Mr. C. E. Wolfe, who gave this information, moved to Los Angeles and lost track of the journal. Mr. Wolfe, who started practice in 1870, is probably the oldest architect now in active practice in California.

* * *

An Example

Albert J. Evers, secretary of the State Board of Architecture in the northern district, reports that in the case of the *People* vs. *Davis* in Alameda county the defendant was found guilty of practicing as an architect without a State license. The fine imposed on Davis in Judge Tyrrell's court, according to Mr. Evers' report, was $50, with the alternative of spending 25 days in the city prison.

* * *

FUTURE OF ARCHITECTURE ON PACIFIC COAST

[Concluded from page 10]

tion, of the profession and of the public. We don't have enough evidence of the best that may reasonably be expected of the architectural profession. A very large part of the progress made in the East in the last twenty-five years has been made because of the interest that has been aroused in the public mind by exhibitions, which have become more and more influential. The standard has been raised from year to year, until it is now really high. After a lapse of some years since the last exhibition I happened to see in New York, I was astonished and gratified last winter at the Architectural League. The exhibition was smaller and much more select, and that was by reason of raising the standard. There were fewer things on the wall, but the things that were there, for the most part, were things of vital interest and genuine beauty. The line is very difficult to draw, to be sure, between good and bad—different men would draw it in different places. But, after all, we really can agree if we are willing to face the situation. Draw the line somewhere. Draw it up as high as you can—nothing below a certain standard to be exhibited. Put the big work in prominent places and make the exhibition tell, for all it is worth. Don't be afraid of offending because you have turned down something. You often help a man by not hanging his work. You can't at once set up a high standard for the public or for the profession; you can, however, in the course of a very few years, set up such a standard that the profession itself will be raised and the public enlightened.

If we look after all these things the future will take care of itself. Who cares what the style may be? Call it Mission, or what you like. If it grow naturally out of the conditions of this wonderful country and if we provide for it an environment and a nourishment of genuine professional feeling, it should be the finest style the world has yet seen.

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, February 15, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, January 18, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street.

The meeting was called to order by President John Reid, Jr., at 7:30 p.m. The following members were present: Messrs. J. S. Fairweather, Lester Hurd, Raymond W. Jeans, Morris M. Bruce, E. H. Hildebrand, H. H. Gutterson, Harris C. Allen, John Reid, Jr., Earle B. Bertz, Wm. C. Hays, Chester H. Miller, Ernest Coxhead, G. F. Ashley, W. R. Yelland, Wm. G. Corlett, Albert J. Evers.

MINUTES

The minutes of the November meeting were accepted as published.

REPORTS OF COMMITTEES

The Committee on Legislation reported a review of the proposed changes in the State Housing Law.

Mr. Hays reported for the Committee on Membership. A steady increase in Institute members at the rate of 3 or 4 per month was shown.

President Reid called the attention of the Chapter to the new Competition Code and Circular of Advice.

Chairman Coxhead of the City Planning Committee reported regarding cooperation in working with other organized bodies interested in city planning.

It was moved, seconded and carried that the San Francisco Chapter of the A. I. A. endorse the movement being initiated by the City Planning Section of the Commonwealth Club to form, by Charter amendment, an adequate City Planning Commission, and offer to them support and cooperation.

Mr. Bertz reported that permission from the Park Commissioners for the spring exhibition in the Park Museum had been obrained. The date for the exhibition was set for the month of May.

It was moved, seconded and carried that a committee be appointed to report on the advisability of an honor award competition for executed buildings. The President appointed Mr. Allen, Mr. Hays and Mr. Coxhead.

The Secretary reported that the change of the name of the Chapter has been set for hearing in the court on February 21.

Mr. Allen read a most interesting paper prepared by Mr. Chas. Peter Weeks, which was delivered to the Commonwealth Club at a recent meeting.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary.*

* * *

SACRAMENTO ARCHITECTS' BANQUET

An attractive invitation was issued by the Architects' and Engineers' Club of Sacramento to their annual banquet at the Sacramento Hotel, February 3, with a committee consisting of Jens C. Petersen, Carl E. Berg, H. W. DeHaven, Earl L. Holman, and Roderick Miles. A clever sketch of an Arabian Nights Entertainment, by Mr. Miles, accompanied the notice.

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THE San Francisco Architectural Club's Twenty-fifth Anniversary. Twenty-five years of existence and going stronger each year. Proclaimed by visitors from the four corners to be one of the livest clubs of its kind in the United States.

Foremost among our activities was the twenty-fifth anniversary Jinx, held Saturday evening, December 11, 1926, and at which were present about three hundred and sixty. This was a large affair and the boys worked hard under the direction of the Jinx Committee consisting of Harry Langley, chairman, Ira H. Springer and C. Jefferson Sly. The main play was "Archades," which means Architectural Hell, and to carry out the spirit the hall was decorated in an appropriate manner. Both the Atelier and Engineering Class had playlets that were to be highly praised. The hall was decorated under the direction of Felix Raynaud, one of San Francisco's leading interior decorators, and Arrhur Jannsen. With a corps of about thirty members, they built the stage and made the scenery "on location" the day of the Jinx.

At the Jinx a beautiful forty-page Jinx Program was distributed. As the Club had not turned out a year book since 1917, the year-book idea was incorporated in this program, a copy of which was mailed free of charge to all architects within a 200-mile radius of San Francisco. Any club or member wishing one of these programs will be mailed a copy without cost, by writing to the San Francisco Architectural Club, 523 Pine street, San Francisco. As a result of the Jinx and the program, the Club cleared about six hundred and fifty dollars.

Another of our big events of December was the billiard tournament which was handled by Harry Langley. There were four flights, the winners of which were as follows: First flight, Wilton Smith; second flight, John McGilvray; third flight, Carl Schmidts; fourth flight, Theodore Ruegg. The winners were presented with suitable prizes at our January meeting.

One of our big activities is our Thursday luncheon in our own quarters. We have between thirty and forty present each week and at our special New Year luncheon, held the Thursday before New Years, the club rooms were taxed beyond capacity.

Our engineering class, which was mentioned before, is continuing as strong as ever under the direction of Mr. Sly.

Our Atelier promises the biggest year under our new Massier, Mr. Don Works, and with the able assistance of our Patrons, Mr. Ernest Weihe and Mr. Ed Frick. It is to be noted here that Mr. Wm. Freeman, one of our boys who started his studies in the Club but four years ago, has received his certificate and is leaving for Mexico next month to practice.

Now as to our start for the New Year, our slogan is the cue, "A bigger and peppier year." We started the year with a bang at our January meeting. With Ira H. Springer acting as installing officer and Clyde Trudell as master of ceremonies, the following officers were installed in a serious but far from solemn manner: President, Howard E. Burnett; vice-president, Lawrence Keyser; secretary, Russell B. Coleman; director, Arthur D. Jannsen. Our outgoing president, Mr. Ernest E. Weihe, a Paris prize winner, was presented with a beautiful watch charm and given a huge ovation for his wonderful work.

The Entertainment Committee presented to the members its plans for the whole year's entertainment and the year promises to eclipse any year past. There will be no dull moments for anyone. The February meeting will be an initiation, which is held about three times a year, and we are going to—well, we can't tell here as it is against the rules of the Club, but we know that no one attending will go home disappointed. Nuf sed.

For a "Bigger and Peppier New Year,"

* * * IRA H. SPRINGER.

Certificates to practice architecture in this State have been granted by the California Board of Architecture, Northern Division, to Mark T. Jorgensen, 742 Market street, San Francisco, and Herman A. Schoening, 2108 Shattuck avenue, Berkeley.

* * *

John S. Siebert, architect, has moved his offices to the Granger Building, San Diego.

* * *

John T. E. Stoll, the well-known artist, has established his new studio at 141 San Pablo avenue, San Francisco.

C. C. YOUNG
Architect

Exquisite Redwood Panels
of Rare Beauty

THE living room in the home of Captain Fremont R. Nash, San Francisco, is strikingly unusual in its beautiful use of California Redwood.

The panel over the fire place is a single Redwood burl 5 feet by 8 feet in size. The casings and baseboards of the room are curly Redwood.

And the ceiling is panelled in Redwood, each board being clear, all heart Redwood, five feet wide.

This is typical of the value of Redwood in producing beautiful effects—decorated or hand hewed beams for ceilings, for stairs and balustrades, siding, decorative gates and railings for exteriors.

Information of any sort relative to the many and varied uses of this remarkable wood will be gladly furnished upon request by our Architectural Service Bureau.

CALIFORNIA REDWOOD ASSOCIATION
24 California Street, San Francisco
Dept. 702

California Redwood

PACIFIC COAST ARCHITECTURE IN 1926

[BY HARRIS ALLEN, A.I.A.]

IF IT IS wise for an individual to take a yearly inventory of his stock, to figure his assets and liabilities and profits, to determine whether his business and his resources are in a healthy state of growth, his credit sound, his prospects reliable—it is no less important for so abstract (withal so concrete) an entity as an Industry to audit accounts, so to speak; to ascertain whether it is going ahead or falling back.

In the case of the Building Industry, in which Art is inextricably combined with Business, much more is involved than a financial audit, important as that is. Without wise financing, building progress is bound to be retarded, sometimes almost stopped. Of even greater importance to the future of the industry and the community is the quality of design and construction. Evidence of a continuing high standard in these particulars is the best sort of proof of progress; if the standard is actually being raised, there need be no doubts about the future, for a considerable period, at least.

In such a happy position is the Building Industry of the Pacific Coast. Let me hasten to qualify this statement. The amount of wretchedly poor design and construction is by no means eliminated, nor even much reduced; we are far from the point when we can afford to dismiss it as negligible. But the percentage of good work is steadily increasing; and the good work reaches a higher average of excellence each year. And moreover—to a surprising, exhilarating degree—there is obvious less imitation and more inspiration; not in the invention of new forms or styles of architecture, but in the intelligent application of present knowledge to present-day requirements and conditions.

Granted that to do this successfully requires more than average ability, we must admir that we are fortunate in having attracted to this Coast so many architects of this caliber. Various causes contribute to such a condition—the development of new country, with the consequent freedom of opportunity; climate, natural advantages; the mixture of population, with people arriving from all parts of the world, hence the release from all cramping inhibitions of prejudice; many other factors could be added.

In this issue of the PACIFIC COAST ARCHITECT are presented views of a few examples from the principal classes of buildings.

This is by no means an adequate showing of the work of the past year—perhaps not even a fair choice. However, it indicates quite clearly the general truth of the foregoing remarks; and it ought to follow that succeeding Annual Reviews will be able to provide as adequate a record of the general advance in architecture on the Pacific Coast as is possible in such a large field.

* * *

BUILDING PROGRAM FOR THE YEAR 1927 IN SAN FRANCISCO

[BY W. H. GEORGE]

President, The Builders' Exchange of San Francisco

THE building program for the year 1926 in the city of San Francisco passed into history showing the largest amount of building permits issued for many years past, in fact, probably the largest year since 1915. There are apparently many causes leading to this result. There was no boom; it was just a good steady program, apparently brought about by the normal growth of a large city, aided to a considerable extent by the publicity put out by Californians, Incorporated.

The kind of building was not confined to any one class. A goodly part of it was large office buildings; a considerable part was apartment houses, although probably the largest part of it was home building, and it is interesting to note the way the home building program in San Francisco has increased and branched out.

It was all accomplished in spite of the fact that commencing April 1 and throughout the year there was a carpenters' strike in San Francisco against the American Plan. The result shows the confidence of our San Francisco community in the American Plan, and that, in spite of the fact that there was a carpenters' strike on hand, they were willing to proceed with the building program in a normal way.

So far as anyone can prophesy, the outlook for 1927 is equally good. Our population is steadily increasing, the demand for homes continuing, several apartment house buildings are already planned as well as several new office buildings.

Fortunately the carpenters' strike is over and San Francisco is now enjoying industrial peace and harmony. Therefore with renewed confidence and with a steadily increasing growth our people are bound to look forward and give their attention to a continuance of the building program.

The prices of building materials have remained normal and about as low as could be expected with the high price of labor; therefore there is nothing to cause the prospective builder to wait, anticipating lower building costs.

Apparently building costs are steady and permanent, at least for some time to come.

In conclusion it is interesting to note the interest that Eastern capitalists are taking in our building program and the readiness with which money may be secured for any legitimate proposal in the building line.

* * *

Announcement is made by the R. A. Herold Co., architects-engineers, of the removal of their San Francisco office to 683 Sutter street.

* * *

The cover sketch by Lionel Pries is of particular interest at the present time when real progress is being made towards a definite bridge plan.

CLAUS SPRECKELS BUILDING, SAN FRANCISCO. REID BROTHERS, ARCHITECTS

NOTE: THIS INTERESTING VIEW OF SAN FRANCISCO'S FIRST SKY-SCRAPER WAS TAKEN DURING THE CONFLAGRATION OF 1906; THE BUILDING WAS ONE OF THE FIRST TO BE REPAIRED AND OCCUPIED

RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT
SHOWING ABOUT TWO-THIRDS OF ITS 30-STORY HEIGHT

Wiltshire Boulevard Church, Los Angeles, California, one of many fine examples of monolithic exposed concrete Allison and Allison, Architects, Los Angeles.

STRUCTURALLY and artistically concrete is the complete building material. It is again so exemplified in the Wiltshire Boulevard Church, Los Angeles.

In this building the architects have created a dignity of form ideally expressed in concrete. The monolithic effect has been gained by leaving the planes of the surface untouched after removing the forms.

Architectural search for the most versatile medium, wherein truly artistic results are possible of quick achievement, is rewarded with concrete—the stone that can be moulded.

PORTLAND CEMENT *Association*
CHICAGO

Concrete for permanence

WHAT OF THE VERTICAL IN AMERICAN ARCHITECTURE?

[BY TIMOTHY PFLUEGER, A.I.A.]

PRACTICALITY and the economical use of space rule the interior arrangements of today's office building. Here everything is more or less standardized to meet the purposes of the tenants and assure the required financial return to the building's owners. But in its exterior architectural form, the modern office building is in a stage of progressive evolution. Here the architect's imagination, creative faculty and pure fancy have somewhat free rein in the striving to create a business building architecture, expressive of America, her cities, people and the spirit that moves them to accomplishments whose magnitude and scope have never before been approached in the history of civilization.

The fact that we are largely utilizing the vertical principle to this end is significant and suggestive.

The building of horizontal lines and masses goes up broadly to stop with its own roof lines. Towers, columns and pediments give variation because they differ in the fundamentals of their movement, rhythm and suggestiveness. It is possible to coordinate and balance the vertical and horizontal forces, but though the structure as a whole may be well unified and impressive, it rarely has sufficient balance of these opposite forces to give it a sense of spontaneity.

On the other hand, the building of vertical lines and masses seems not to end with its own definite self, no matter how great the bulk of its several masses. The elements of towers, columns and other ornamentation serve to give the necessary variation, but they themselves can be so adapted to the vertical fundamentals that variety is secured without the least suggestion of superfluity. These things seem to be integral elements of the building, rather than being stuck on for the mere sake of themselves. The eye of the beholder travels from the sidewalk to the topmost point with one clean, quick sweep, uninterrupted by counter principles that stop his mental and optical flight and force him to pick his way among them. Nor does he stop at the top. There is always a sense of release, symbolical of the upward rising, inexhaustible force that knows no limitations and permeates American business thought, accomplishments and progress.

This is the principle, and the American business architecture of the immediate future will be largely concerned with variations and adaptations of it to meet the zoning ordinances of different cities and localities; to proportioning, balancing and setting back the masses, so that they will be well adjusted to street frontages and the shape and size of the lot on which the building stands.

Illustrative of these points are many of our newer office buildings built on the vertical principle. They vary in the nature of their sites and in the character of their surrounding neighborhoods. Their individual ensembles and the details of ornamentation and color give rise to totally different mental reactions on the part of those viewing them. The dimensions and masses of each building are so exactly scaled to its surroundings, its street frontage and its own lot that it would not be possible to lift up one building and put it down on the site of another, and have each structure retain the all-around perfection of its original concept. Nor can any building be satisfactorily copied, no matter how carefully the dimensions of the duplicate are adjusted to its site.

Thus business building architecture, employing the vertical principle, must concern itself not with slavish duplication of already well-expressed vertical forms, but in adaptation and adjustment of the fundamentals to the elements of the site, the street and the neighborhood; the purpose and nature of the building and the activities of its occupants. It must be so related to the other vertical and horizontal buildings about it, so well and originally conceived and executed, that it will neither dominate the block by violation of the principles of large mass compositions, nor lose itself in the complexity and diversity of the units that make up that mass.

It is only by applying originality to logical design and by keeping in mind individual suitability in relation to environment and function that vertical architecture will find its proper place in American cities and not fall into the rut of monotony that has so often characterized our city architecture of the past.

* * *

HERMANN SAFE CO. PLANT

Established thirty-eight years ago in San Francisco, the Hermann Safe Co. has steadily grown until at present the general offices and plant are located in a fine two-story building at Howard and Main streets, containing over 30,000 square feet of floor space.

Started as a small machine shop devoted to the repair of safes and vaults by John Hermann, the business soon included manufacturing of fine safes, vaults, etc. Banks, office buildings, etc., everywhere on the Pacific Coast have installations by this company.

Architects and others interested are offered the service of a specialized department devoted exclusively to proper design of vaults and bank equipment.

COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

Photo by Gabriel Moulin

COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

From a drawing by Hugh Ferriss

Lacquer

The first great building in the world in which Nitro-cellulose Lacquer was completely and successfully applied by air-gun process for surface finish on all metal and hardwood trim was the Coast Division Building of the Pacific Telephone and Telegraph Co., San Francisco. The extent of this operation was so great, the consequences of any mistake so serious, that the adoption of this new process required absolute conviction on the part of the architects, the owners and their engineer after the most thorough investigations. ❧ Miller and Pflueger, Architects, A. A. Cantin, Associate; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

"Co-operation for Quality"

Quandt quality is available for the small job as well as the large. Specialists in the application of lacquer.

Lacquer

When the Hunter-Dulin Building, San Francisco, was planned, two considerations were imperative: Quality and Time for completion. A new Standard of Excellence for finish had been established by Nitro-cellulose Lacquer in the Telephone Building and other work, which met all requirements; and the speed of application exceeded any known process. The same experienced organization which had successfully completed the previous operations was engaged to apply this new Lacquer Finish on all interior mahogany surfaces in the Hunter-Dulin Building. Schulze and Weaver, Architects; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

"Co-operation for Quality"

Sherwin-Williams Company "Opex" Lacquer applied throughout with Decora air brushes by A. Quandt & Sons.

COLOR EVERLASTING

The Shrine Auditorium Los Angeles, finished with California Stucco.

Architect
John C. Austin
F.A.I.A.

Fred E. Potts
Plastering Contractor

CALIFORNIA Stucco, with its unlimited versatility, is an ideal creative medium for the architect. It has the plasticity of sculptor's clay with the solidity and permanence of rock. It can be fashioned to any shape. To massive surfaces or intricate details it lends itself with equal ease. It is adaptable to any style. The architect's ideals of beauty are unchecked by limitations of the material. This versatility applies not only to form, but to color and texture. And its beauty is as enduring as the concrete walls it covers, for basically California Stucco is portland cement.

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CALIFORNIA STUCCO PORTLAND CEMENT

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FINANCIAL CENTER BUILDING, SAN FRANCISCO
FREDERICK H. MEYER, ARCHITECT

Photo by Gabriel Moulin

SHERWIN-WILLIAMS

PAINTS • VARNISHES • LACQUERS • ENAMELS

ON all interior mahogany trim throughout the Hunter-Dulin Building, San Francisco, Schultze & Weaver, Architects, there has been used a new interior finish—OPEX LACQUER—rich in depth, durable beyond all former notions of durability, and so quickly applied that it speeds occupancy by many days. ¶ Opex is applied with the spray brush and forms a flawless, naturally lustrous protective coating that is immune to the action of heat, cold, water and strong soaps, and resists scuffing and abrasion and all other forms of office building wear. ¶ It brings out the best values of any wood surface, forms a fadeless coating of great depth and richness on any wood, metal or wall surface. Being an inert substance it does not fade or lose its brilliancy with time and continued use, but instead actually improves and mellows with age.

Opex Lacquer also used in the Coast Division Building, Pacific Telephone and Telegraph Co., San Francisco, Miller & Pflueger, Architects; A. A. Cantin, Associate; the first great building in the world to have all metal and hardwood trim completely and successfully finished in lacquer. Both buildings finished by A. Quandt & Sons, Painters and Decorators, San Francisco

THE SHERWIN-WILLIAMS CO.

Pacific Coast Factories and Warehouses:

OAKLAND SAN FRANCISCO LOS ANGELES
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The perfected

LACQUERS OPEX ENAMELS

lacquer enamel

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LARGEST IN THE WORLD

Photo by Morton & Co.

HUNTER-DULIN BUILDING, SAN FRANCISCO

SCHULTZE & WEAVER, ARCHITECTS. E. T. HEITSCHMIDT, ARCHITECT IN CHARGE

PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios

BANK ENTRANCE, PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios

STANDARD OIL CO. BUILDING, LOS ANGELES
GEORGE W. KELHAM, ARCHITECT

Photo by Mott Studios

SOUTHERN CALIFORNIA'S INDUSTRIAL DEVELOPMENT

[BY SEWARD C. SIMONS]
Manager Domestic Trade Department, Los Angeles Chamber of Commerce

THE year 1926 was characterized in Southern California by the arrival of an exceptionally large number of new industries and by notable expansions in the manufacturing establishments already in operation. The total of new factories exceeds 300, among which it will be interesting to enumerate some of the more outstanding.

			Total Proj.
Sears, Roebuck & Co.	Distrib. plant.	Bldg. commenced.	$5,000,000
National Paper Pro. Co.	Factory	....	2,500,000
National Biscuit Co.	New plant	Completed.	1,500,000
Columbia Steel Corp.	Rolling mills.	Commenced	2,000,000
Ford Motor Co.	40-acre assembling plant at harbor.	Commenced	3,000,000
Shell Oil Co.	Refinery.	Commenced	6,000,000
Goodyear Tire & Rub. Co.	Additional plant	Commenced	1,500,000
Ill. Pac. Glass Co.	New plant for glass bottles.	Announced first unit.	750,000
American Can Co.	New plant addition.	Commenced	1,500,000
C. F. Braun & Co.	Oil well mach. plant	.....	1,000,000

It is evident from the fundamental character of the industries above represented that their plants will form a very vital and important addition to the industrial output of Southern California. It is estimated that within a year these industries alone will be adding over $25,000,000 to the annual output of manufactured products in this area.

Nothing is more striking as indicating the rate at which Los Angeles' industries are growing than the announcement by the United States Department of Commerce of the figures compiled by the United States Census of manufactures for the year 1925 just released. This gives the total value of manufactured products within the city limits of Los Angeles for 1925 as $545,983,480, an increase over 1923 of 30.7 per cent. The products of Los Angeles county are given as $903,015,543.

An analysis of the Federal Census of manufactures for the Pacific Coast cities shows a tremendous comparative gain in the Southland's industry, typified by the manufacturing activities in Los Angeles city proper as against the relative showing of other cities.

Judged from a construction standpoint, 1926 in Los Angeles must be considered to have been relatively inactive. The total volume of building permits for the year amounted to $123,006,215 for the city of Los Angeles, a decrease of some $29,630,221 from 1925 and about the same amount less than 1924. A number of outstanding buildings have been started in the city during the year, among which undoubtedly the most notable is the new city hall which will rise to the height of 27 stories, more than doubling the height limit prescribed for private structures. Some of the large downtown buildings completed during the year were covered by building permits applied for during the end of 1925 and thus, while the permit figures as above indicated show a decline in 1926, the actual amount of construction was probably about stationary, especially when taken into account with the construction throughout the industrial area lying beyond the city limits.

A check of the offices of a number of important architects and contractors indicates the prevalent opinion that 1927 will considerably exceed 1926. At least 20 limit-height buildings are scheduled for the coming year and residence construction has been steadily showing a good volume for a number of months past. Surveys as to the percentage of vacancies in the various classes of building indicate clearly that the single family residence is still the type of building in which there is a relative shortage. The vacancies in single family houses are at the present time estimated at less than 5 per cent of the total number, in contrast with apartment houses where the vacancies run over 16 per cent.

At this time the agencies studying the national building conditions are continually asking whether the shortage of construction due to the war years has been made up. This aspect of the matter is hardly applicable in Southern California. The population has doubled since the war and any volume which might have been considered normal in 1918 would be relatively unimportant in 1926. We would say, therefore, that the war building shortage was made up as early as 1923, and that the future volume of construction will represent, as that of the last three years, a demand for new buildings based on the growth of the community. The growth of the community in turn bears a close relationship to the development of industry in Southern California and with the rapid extension of manufacturing, as indicated in the earlier portions of this review, it would seem that an active and prosperous year in the building lines will be experienced during 1927.

* * *

LOS ANGELES ARCHITECTURAL CLUB

At the January meeting of the Club the annual election of officers was held. Mr. H. Roy Kelley was elected, by unanimous vote, to the office of president for the coming year. George W. Hales was elected vice-president and J. R. Wyatt, secretary, and H. B. Smith, treasurer, all unanimously.

The meeting was held at the Elite Cafe and about fifty members attended. The retiring president, H. O. Sexsmith, and Secretary J. R. Johnson gave their annual reports and President-elect Kelley made a speech of acceptance and outlined the policy of the administration for the coming year. The other new officers followed with short talks.

Mr. Julian Ellsworth Garnsey, who just returned from Hawaii, where he has been engaged in the mural decoration of Government buildings, gave a very interesting talk on Hawaii, its people and customs. Lee Rombotis, 1923 Paris prize winner, who has just returned from Europe, gave a short talk on Paris. The meeting was then adjourned to the Furman Print Shops, where a very fine collection of etchings, paintings and Chinese rugs was viewed.

Mr. H. Roy Kelley is the Los Angeles architect who has, within the past year, been successful in winning four national architectural competitions.

* * *

The Southern California Edison Company has announced that it will spend approximately $42,000,000 in constructive work in Southern and Central California. This is 33 per cent more than the total amount called for in the 1926 budget. More than $7,500,000 will be spent in Long Beach, Cal., in the erection of a steam power plant.

* * *

A grand total of $495,690,882 in building permits, issued in 92 cities of the Pacific Coast area during 1926, reflects a reduction of 8 per cent in the building program of the year just closed from the activity of 1925, according to an analysis of figures reported by building department executives in the National Monthly Building Survey of S. W. Straus & Co. The showing of the Pacific Coast is very good, considering the greater reduction throughout the balance of the nation.

PUBLIC LIBRARY, LOS ANGELES
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

Photo by Mott Studios

PUBLIC LIBRARY, LOS ANGELES. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

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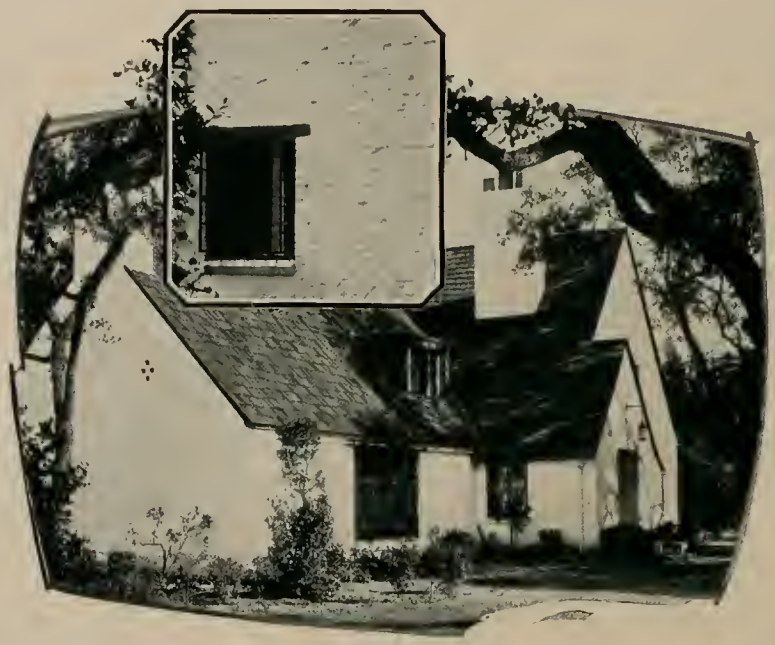
PRIZE-WINNING SIMONS-BRICK HOUSE

David A. Ogilvie, Architect
John Mayer, Contractor



Residence of Mr. J. H. Kelleher, Ashbourne Drive, South Pasadena
Awarded second prize in the 1926 Erected-Brick-House Competition of the ARCHITECTURAL FORUM

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WE take special pride in the national distinction that has come to Mr. Ogilvie because his prize-winning whitewashed-brick house is a Simons Brick House.

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SAN FRANCISCO'S FUTURE

[BY DR. B. M. RASTALL]
Manager, Californians, Inc.

OF THE many evidences of acceleration in the growth of Central and Northern California, none is more striking than the quantity and quality of new construction work during the past year. San Francisco's skyline has been almost completely made over by the erection of magnificent new office buildings, hotels and apartments. Fully as impressive, in relation to the size of the communities, are the building records of Oakland, Sacramento and many other cities.

Building in San Francisco during 1926 exceeded in volume the peak year of 1924, which in turn had exceeded the 1907 record. The figures are $57,578,844 in 1907; $57,852,973 in 1924, and $57,953,948 for 1926. This was in the face of a carpenters' strike that undoubtedly influenced the postponement of much new construction which will now go forward during 1927.

While this record-breaking construction was largely in response to a definite existing need for new accommodations and to that extent merely registered a general progress already achieved, it was also in itself a splendid contribution to progress by owners and builders. It has been an important factor in increasing that spirit of confidence and attack which, given our resources and opportunities, has been our greatest need. San Francisco's new skyline has been an outward and visible sign of the rebirth that is integrating all Northern and Central California in a great forward movement.

Just how the curve showing supply and demand for office accommodations and housing will rise and fall from one short period to another is a problem for the expert. But considering the future in terms of years rather than seasons, my own opinion is that we need have no fear of overbuilding. Our fault in the past has been that we have not seen the future in large enough terms, and have not organized ourselves to mold it according to those terms. Having our resources in mind—resources both of natural advantages at home and of wealth and population back East from which to draw—it seems clear to me that only some unforeseen failure of our own can prevent a continued acceleration in the growth of this city and State.

Here is our equation—what the advertising expert would call our "picture":

We have a port and city most advantageously placed for maintaining supremacy in that industrial development which is so clearly on the cards for the Pacific Coast. We stand at the medial point with relation to the rapidly growing population of the Pacific Slope. Here on San Francisco Bay is the logical place for the great branch factories that are to be established in increasing numbers as Eastern industrial corporations learn that the business of this rich and growing region will go to those firms which save transportation costs and the delays and inconveniences of long-distance shipping.

We have a port and city already far in the lead in trade with the countries bordering the Pacific, and with Europe through the Canal. San Francisco export and import figures for 1926 show a supremacy in foreign trade that grows instead of diminishes.

We have a back country containing millions of acres of undeveloped or underdeveloped land, with ample water available, and with cheap power and climatic and other advantages making it peculiarly attractive to the most intelligent and enterprising farmers and growers. There is no limit to the market for California products, and the nature of these products is such that merchandising can be organized to bring sure and substantial profit. The market can be extended almost indefinitely, but in respect to certain products this will take time, and it is this factor alone that controls the rate of expansion.

We have a nation, from which to draw wealth and people, which is the richest in the history of the world. Some 110,000,000 people live east of the Sierras and they enjoy the highest level of economic well-being ever reached by any like portion of the race. Among them are several million who now have means and freedom to look about for a place "where life is better" and who are actually in process of readjusting their lives with a view to obtaining such advantages as we have to offer.

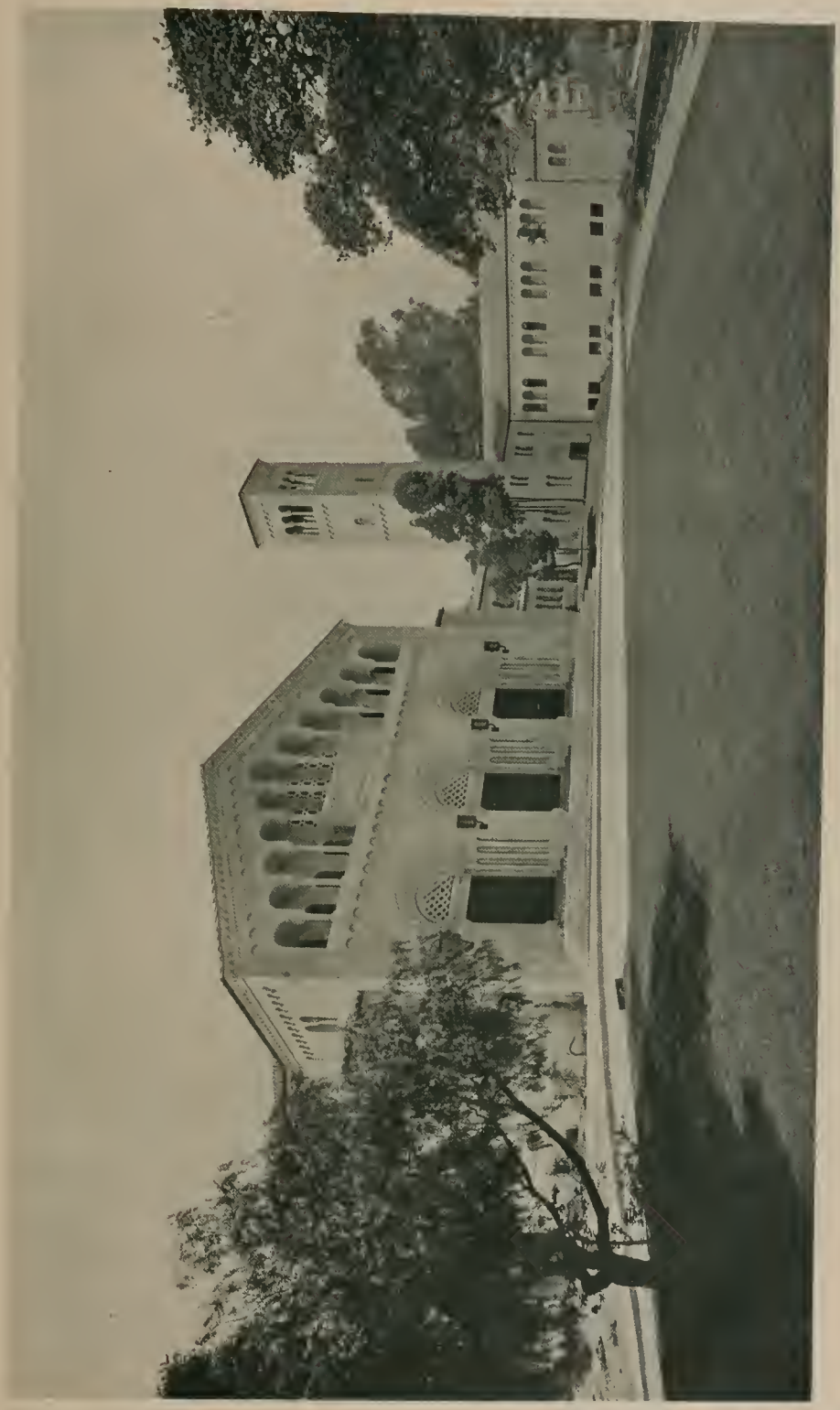
During 1927 Californians, Inc., will speak directly and repeatedly to 18,000,000 of these Americans, chosen for their subscriptions to magazines reaching the upper range of incomes. Experience shows that 60 per cent of those who visit us as tourists remain as investors and homemakers and workers.

Owners and builders have played a splendid part in the great forward movement in San Francisco and its supporting districts. Owners have encouraged architects to excel in design and soundness of workmanship. We are all proud of our new office buildings, our new hotels and apartment houses, our new schools, our new business blocks and warehouses and factories. And in home building the

[Concluded on page 85]

TEMPLE EMANU-EL, SAN FRANCISCO
BAKEWELL AND BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATED ARCHITECTS

Photo by Faxon Atherton



FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIF. JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hamlin

ST. PAUL'S CATHEDRAL, LOS ANGELES
JOHNSON, KAUFMANN & COATE, ARCHITECTS

PUBLIC LIBRARY

ST. JOHN'S CHURCH, LOS ANGELES
PIERPONT AND WALTER S. DAVIS, ARCHITECTS

Douglas Fir timbers permit speedy jobs at low cost

THIS timber framed building for the LaSalle Auto Storage Company at 25th and South LaSalle Streets, Chicago, was erected in 70 working days—from breaking ground to completion.

The architect, Leon R. Stanhope, Inc., Chicago, states that the structure cost $2.00 per square foot, including sprinkler system—or less than 12 cents per cubic foot.

The building is 4 stories high, 17 feet from floor to floor, and the ground area is 120 feet by 300 feet. The bays are 16'-8"x21'-2" and the floors are designed for a live load of 200 pounds per square foot.

The columns are 14" x 16"; the girders, 12"x18", doubled; beams 12"x 16"—Structural Grade Douglas Fir.

The difference in insurance rate if the building had been built of incombustible materials, and sprinklered, would be about 1½c per $100—far less than enough to pay the interest *on the interest* on the difference in cost.

Douglas Fir is practical building material because you can get all you want when you want it—in any grade—ON GRADE. It can be furnished in practically any size and length—all heartwood, if necessary. It is strong, durable, light, stiff, easy to work. It is sold at a reasonable price.

Retail lumber dealers stock Douglas Fir. If your retail lumber dealer hasn't the sizes you need, we will help you get them—in a hurry.

Technical data on structural grades and other uses of Douglas Fir will be gladly furnished. *Address*, West Coast Lumber Bureau, 5560 CC Stuart Building, Seattle, Washington.

Durable Douglas Fir
America's Permanent Lumber Supply

W49A

Important West Coast Woods — Douglas Fir - West Coast (Sitka) Spruce - West Coast Hemlock - Western Red Cedar

THE NEWER TRENDS IN HOTEL BUILDINGS

[BY CHAS. PETER WEEKS, A.I.A.]

THE hotel of one or two decades ago, in the light of present-day efficiency standards and operating costs, is a poor investment. These older houses are places of vast lobbies. The upper-floor halls are generously wide; room foyers, rooms and baths all too frequently poorly adjusted to the type and needs of the guests. The kitchens and other functional units are poorly planned and located in relation to the dining-rooms they serve. In short, yesterday's hotel is marked by a failure to intelligently and accurately adjust the available space to the probable income.

On the other hand, the present-day hotel is planned and built with a view to putting the maximum of space to income-producing purposes. Lobbies are only large enough to serve the practical needs of the personnel and the guest. They are no longer retreats for a miscellaneous collection of nonpaying loungers. Upper-floor corridors are only wide enough to provide proper circulation. Kitchens and dining-rooms are so planned that service is accomplished with a minimum of operations, effort and friction. In the face of high operating costs, the present-day hotel is constantly confronted with the problem of providing dependable and adequate sources of revenue from permanent guests, yet keeping its transient quotas up to a high volume. If it can offer suite facilities that are at once economically and comfortably attractive to the patron and profitable to itself, this irritating problem is largely solved.

Aside from the problems of area in relation to income, and speaking from a strictly architectural viewpoint, today's hotel in its outward form follows the developing trend of office building design. The former skyscraper gave precedence to the horizontal and created impressiveness by the piling of mass on mass; building on building. But this is an era that ushers in the vertical, and though the tall buildings may have masses, their proportions and handling are such that the structure appears to sweep upward—powerfully, proudly, sheerly—to almost lose itself in the heavens.

In the recently completed Hotel Mark Hopkins an attempt has been made to embody the newer interior and exterior principles of hotel design, and the building, I believe, will serve very well as an example to illustrate the several points made. The design is a combination of Spanish Renaissance and French Baronial and in the verticality of its lines forms a striking contrast to the older, well-known hotel buildings of the city, which without exception are designed on horizontal mass principles. They are substantial, solidly built and, without question, impressive, but there is nothing about them that towers. They begin; they end—definitely and squarely. They are horizontally substantial; while the Mark Hopkins is vertically lithe and graceful.

Upon entering the lobby of the Mark Hopkins, one finds that it is small. The clerks at the desk at all times have a full view of the lobby. The registry desk and the elevators directly in front of it are placed inconspicuously to the left of the entrance. Thus the incoming guest's first impression is the beauty, color and luxuriousness of his temporary home. He is not immediately confronted with the business mechanism of the house.

The several main-floor dining halls and ballrooms are grouped about and open directly into the kitchens. This arrangement enables large crowds of people to be served with speed and dispatch and while the food is in prime condition. The kitchens are of the daylight type, better ventilated and illuminated than the old-time basement kitchen.

In the basements of the hotel there are garage accommodations for 200 cars, so that the transient and permanent guests enjoy the convenience of keeping their cars on the premises. Garage facilities have come to be an indispensable part of the new hotel building.

Executive offices for the entire personnel are located on a section of the mezzanine floor, which is reached only by a stairway and is not available from the elevators. Thus the executives work free from casual and unimportant interruptions.

The upper-floor corridors are well lighted and ventilated, and the bedrooms are arranged to afford several wall spaces, yet are compact and unified.

The plan of having on each of the four corners of the house an apartment suite, consisting of living-room, dining-room, kitchen, bath and bedroom, with a second bedroom and bath possible, is perhaps the ideal solution in making the hotel really a home to the permanent guest. The occupant of one of these units has the personnel of the entire hotel for his staff of servants, minus the bother and expense such a retinue of workers would otherwise entail. He enjoys, in addition, the intimate touch his own living-room, dining-room and kitchen afford to himself and his guests.

The idea of the five-story Mark Hopkins tower being finished as apartments is yet another angle in the problem of providing dependable revenue for overhead expenses. These apartment suites and tower apartments have proved to have a ready rentability on long and short time leases. The suite, instead of being merely an accommodation and liability, becomes a practical asset to lessor and lessee. The demand for this type of unit is little affected by the fluctuations of the transient trade, and the overhead expenses are thus constantly provided for, leaving the transient-room profits relatively free and unincumbered.

In the details of decorative finish and treatment, the modern hotel departs radically from yesterday's prejudices. It was formerly considered indecently unorthodox to have anything in a hotel but dark woodwork, dark doors, dark wall paper, dark carpets, dark drapes, dark furniture, and, in garish contrast, a glistening white, glazed tile bathroom. The white tile bath is gone. In its place is the room tiled in delicately soft, pastel shades. The halls and bedroom walls are done in cream shades and quiet grays, that provide a lovely background for pictures and hangings of gayer hues. The carpets are in harmony with the general scheme. The total effect is one of light and cheer; an atmosphere of relaxation and stimulation and an absence of the depressing.

In the lobby and dining halls of the Mark Hopkins this newer decorative note is well accentuated. Colors of many hues, brilliant yet deep and rich in tone; designs, intricate, exotic, impressionistic, classic, chaste; pictorial interest; mirrors that reflect sparkling fountains—the place is a fairyland—a work wrought from the imagination of artist and craftsman. There are those who may mourn the passing of the old hotel of many stately corridors and indefinite lobbies, but surely even these people will have the good grace to admit that the new hotel gives, in place of mere space, a subtle world of design; a profusion and fusion of color that is at once a marvel to the mind and a delight and intoxicant to the senses.

Cass Gilbert with his Woolworth Building took the first step in the right direction in designing the modern tower building. Conservatism led him to the Gothic. Saarinen, with a freer mind, due to the success of his

[Concluded on page 93]

ROOF LOUNGE, CLIFT HOTEL, SAN FRANCISCO
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HOTEL DEL MONTE, MONTEREY, CALIF. LEWIS P. HOBART AND CLARENCE A. TANTAU, ARCHITECTS

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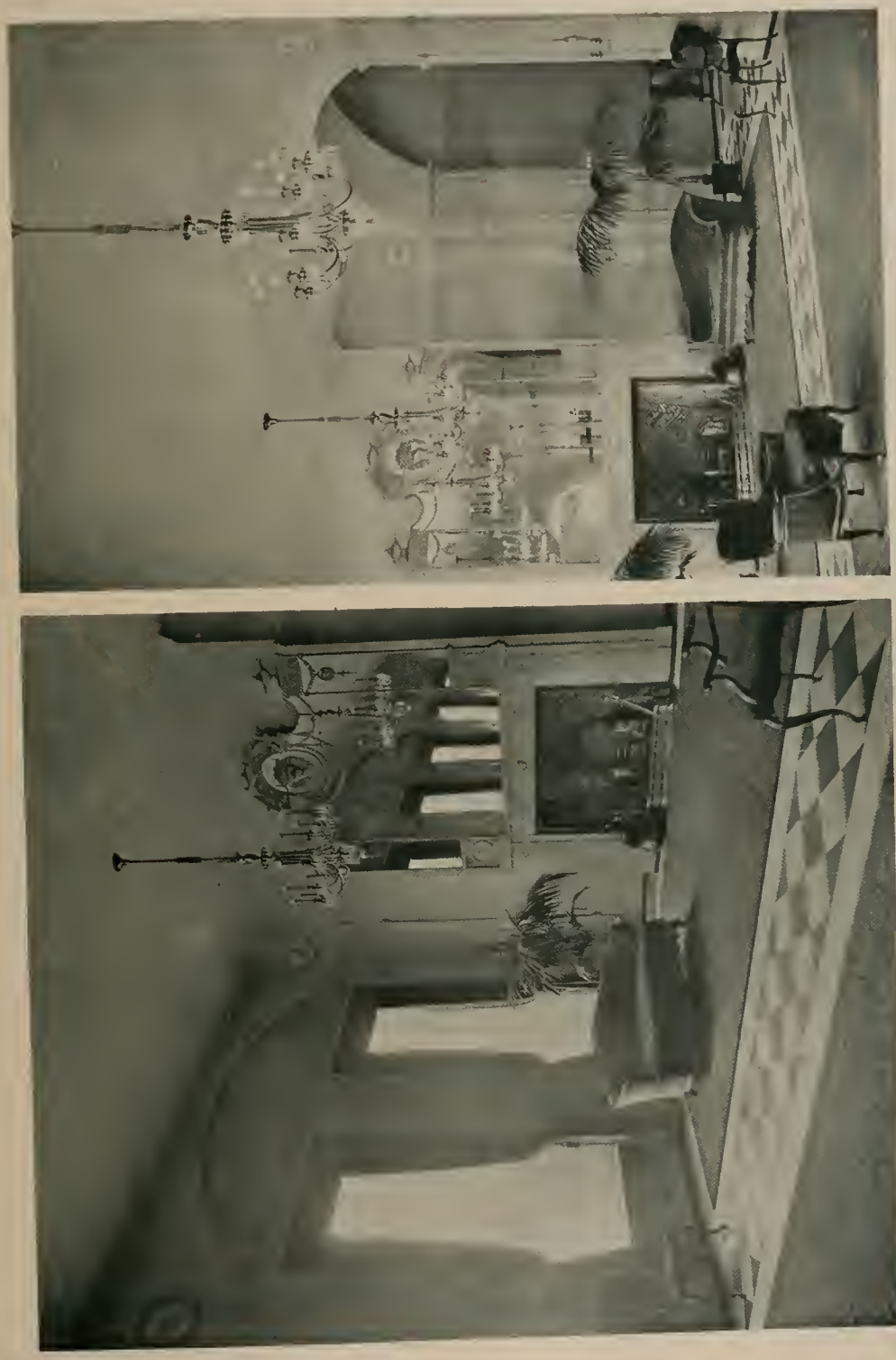

LOBBY, CONGRESS HOTEL, PORTLAND, ORE. HERMAN BROOKMAN, ARCHITECT

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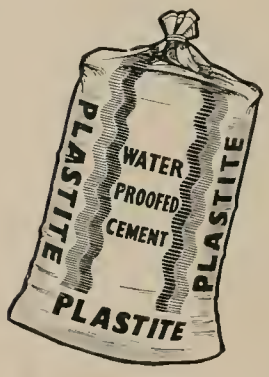

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SOME PROBLEMS OF SCHOOL ARCHITECTURE

[BY JOHN J. DONOVAN, A.I.A.]

IN THE past fifteen to twenty years school architecture, in common with every other field of architecture, has made constructive gains in the principle of efficient adaptation of buildings to the uses and purposes of their occupants. When one considers the variety and scope of the activities housed under the roof of a modern school building, it is perceived that those architects who have devoted themselves to the problems of school architecture have covered much ground and worked what in more ways than one approaches a miracle.

Today the school building is a world and city to its occupants. To the student it is a workshop, machine shop, laboratory, kitchen, studio, dressmaking parlors, counting-house, bank, business and office headquarters, where he gains familiarity with the tools of his future means of livelihood and life work. The school building is his theater, stage, publishing house, news bureau, social and political body, his center of cultural and social contacts that afford him appreciation of the more abstract values of life and living. In addition to work in classroom and laboratory, the student spends no small part of his time on the athletic field as a spectator or participator. Indeed, the modern student is as much tied to his school headquarters as we of the outside world are to our business offices.

The schoolhouse is more and more becoming a community center to the public at large. A goodly number of adults regularly attend evening classes and participate to some extent in social activities.

The architect called upon by a school board is called to a problem of infinite scope, but of the sharpest specialization. He must provide the best accommodations for the school's special curriculum—academic, commercial, technical, trade or all-inclusive—plus facilities that will make it a center of student and community interests. In my own office I find the survey and analysis method to be the most satisfactory in determining the important problems of the specific case. In conference with the principal and department heads I obtain the total enrollment and probable increase for a reasonable future period. Figures on the enrollment for various classes and departments are gathered—for domestic science classes, shop work, commercial work, English, art work, etc. An understanding of the social, dramatic and athletic activities is indispensable, and the night school and general community uses are included in the survey.

From these figures it is possible to determine the relative importance of the school's several activities and how much space should be allotted to each in the proposed structure. The various departments and buildings can be grouped to give the most favorable working conditions of light, ventilation and equipment. Related departments can be located close to each other. Stairways can be planned so that whatever system is used in conducting classes—platoon, Gary, etc.—the student body can go from one part of the building to the other with a minimum of congestion in the hallways, friction and loss of time. In short, the modern school building in the arrangement of major units, in the details of individual chambers, is planned to enable its occupants to function under conditions favorable to maximum mental and physical efficiency.

The completion of satisfactory plans is only part of the school architect's problem. Short-sighted policies on supervision, costs and compensation are too often followed by school building committees. Architectural supervision on this class of construction is all important. A contractor carrying out a purchased plan may be skilled and eminently responsible, but it is rarely, if ever, that he is capable of creating plans and making changes for the better that always appear as the work progresses. It requires first-rate architectural skill to meet these situations at no additional cost. Thus the architect must frequently turn educator and educate the school board to the obligation, shared equally by that body and the architect, of best serving the ultimate client—the public and the child.

At this point the architect's responsibility in seeing that materials of adequate strength are used and properly utilized must be stressed. He should leave no stones unturned to this end. It is true that buildings in the same relative class vary widely in costs per cubic foot. But an analysis of operating and repair costs invariably discloses that figures for the low first-cost building are considerably in excess of those for the higher first-cost building. Replacement and repair expenses on makeshift jobs shortly run far ahead of the difference in original costs and they keep right on moving upward, while the building itself moves downward in value.

Yet another problem complicating the erection of school buildings is the common practice of retaining professional advisors and compensating them from the architect's fee. I believe the professional advisor has a place on every school building program. His first-hand experience in schoolroom work and school administration enable him to give constructive criticism and ideas. But his compensation should come from sources other than the architect's 6 per cent fee. This 6 per cent is spent in order that the remaining 94 per cent may be expended to the best ultimate advantage, and the responsibility for this rests with the architect. To do the work justice he must give his preferred time, attention and thought. It must be a first interest with him for at least an eighteen months' period; in some cases a four and five year period. How can an architect well afford to give the necessary time and attention unless he is fully and adequately compensated?

After all, the professional advisor is not an architect. He could not draw up complete plans; cope with building technicalities; meet unexpected difficulties. These are problems the architect must solve with no aid from the advisor and he must complete the work satisfactorily in all respects. But logical as these arguments are, the circumstances of the practice make it a delicate situation to deal with. It is an issue that will probably only be fairly adjusted through the efforts of the profession in collaborating and working with the school boards of the country to educate them to the faulty vision of the custom.

Aside from these immediate questions, the architect specializing in schools has it as a privilege and responsibility to make creative contributions to the broader concepts of the American educational movement. He can, in fact, hardly realize the final possibilities of his specialization unless he brings to it something more than mere technicalities. He must bring perception and understanding of the movement in relation to the social, economic and political forces operating today.

For instance, business and industry are constantly raising their standards as to the mental and training qualifications of employees. In seeking even a minor position, the high school or college graduate has the preference. The economic and social orders of the day seem to demand that the schools shall more closely coordinate their work with the practical tasks and complex issues that

[Concluded on page 93]

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

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HORACE MANN SCHOOL, SAN FRANCISCO
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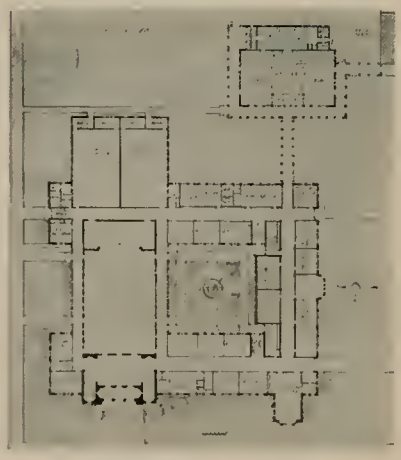

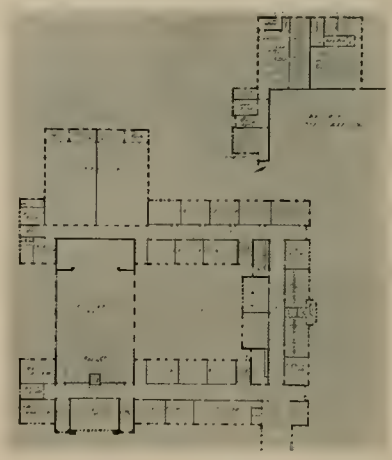

ABOVE—COURT; BELOW—FLOOR PLAN; EUREKA JUNIOR HIGH SCHOOL, EUREKA, CALIF.
JOHN J. DONOVAN, ARCHITECT

EUREKA JUNIOR HIGH SCHOOL, EUREKA, CALIF. JOHN J. DONOVAN, ARCHITECT

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TREND OF ARCHITECTURE IN CALIFORNIA RESIDENCES*

[BY REGINALD D. JOHNSON, F.A.I.A.]

DURING the past forty-odd years in California, or since the days of the so-called "ginger-bread" period, there has taken place a most interesting architectural development and search for appropriate and fitting architectural styles. The range of architectural styles as developed by this movement has been almost unlimited and unfortunately no section of any country can equal in variety the attempts which we have made to solve this problem. We are still daily confronted with various examples of these efforts in design, ranging from the would-be cozy Chinese bungalow with its painted tin tile roof to the Mission garage with its all-important campanile.

While this development has often been painful to watch, it nevertheless has not been without interest, and now that we are apparently passing through the extreme jazz plaster and vari-colored shingle period there are indications on all sides that we are settling down to two more or less distinctive types, and the development of one general style is probably not far distant.

The two types which are at present most in evidence in our domestic architecture we will call, for the want of better names, the Mediterranean and the English. In both these types a very good deal of fine work is being done, work of which we are all justly proud.

No one can question the charm of the better examples of the Mediterranean style as developed by our local architects. No one who has at heart the interest of better architecture in California would wish to see this style replaced or discouraged in any way, and it is only to be hoped that this type will receive more support and will not be cast aside for some new style which may at first appeal somewhat to one's sense of novelty, but which may have little else to recommend it to thinking people.

And now a word for the so-called English type, many excellent examples of which we see about us. This type has been developed by those people who believe that from the Anglo-Saxon point of view there has been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is, "What style or type can be suggested for these people, who recognize the inappropriateness of the English in California, but are not willing to forego its charm and livable qualities?" Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early California houses the indication of the source to which we should go in seeking the solution of this problem? Those houses of Monterey, for example, built by the early settlers, solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split redwood shakes, and in place of the severely plain New England silhouette we find the overhanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

One of the most striking, and promising, features of much of our current work is the increasing attention being paid to craftsmanship. Unquestionably much of the charm to be found in the early work in California comes from the naive handiwork of the builders. Much of this, the picturesque, is crude; and it is to be noted that our first efforts to reproduce, in a literal, imitative way, the primitive effects of tile and wood and iron, are changing to honest, intelligent efforts which involve cooperation and frequently creative skill on the part of the artisan. An obvious instance is the development of stucco texture and color; more interesting, because more capable of infinite variety in design, is the use of wrought metal, although not more important since it is not so essentially structural. Very lovely decorative tile is coming into play with brilliant possibilities for both house and garden treatment. In fact, the wave of enthusiasm for craftsmanship is rising so high that, like the Morris and other cults, it is capable of swamping us with an unintelligent and inartistic surfeit. However, there is a very encouraging amount of sanity shown in this respect, and in the ensemble design of house architecture—the evidence of enthusiasm, of a love for beauty, based on sound principles of composition and proportion. It is obvious that inspiration is being wisely disciplined by study.

If we are to develop a true California style of architecture, let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable.

*Courtesy of "CALIFORNIA SOUTHLAND"

* * *

1927 BUILDING OUTLOOK GOOD

New 1927 building operations totaling more than $3,500,000,000 are already planned, under way or about to be started in the United States, according to a nation-wide survey of the construction industry just completed by the Building Economic Research Bureau of the American Bond & Mortgage Company, which estimates that not less than $6,250,000,000 will be expended on new construction during the year.

The survey, which was made with the cooperation of representatives of the Associated General Contractors, the National Association of Building Trades Employers, State and city officials and executives of local real estate boards and chambers of commerce, summarized the building situation as follows:

Housing shortage created by war has ended, but normal requirements for homes and the demand for industrial, commercial and public building will keep construction industry highly active. There is practically no overbuilding, and a number of cities need certain types of industrial, commercial and public buildings. No reduction in building wages is expected and it is anticipated that labor will ask further increases in some localities this spring. Material prices are well stabilized and no reductions expected until, perhaps, the latter part of the year.

RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by J. W. Collings

RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by Gabriel Moulin

RESIDENCE OF MRS. E. W. ZIMMERS, SANTA MONICA, CALIF. DESIGNED BY JOHN BYERS

RESIDENCE OF MRS. JOHN BYERS, SANTA MONICA, CALIF.
DESIGNED BY JOHN BYERS

Photo by Miles Berne

RESIDENCE OF DONALD PARKINSON, ARCHITECT, LOS ANGELES

ARCHITECTURAL PROBLEMS IN SMALL-HOME FIELD

[BY R. F. HAMMATT]
Secretary and General Manager, California Redwood Association

ACCORDING to figures compiled in 1921 by an advertising agency of national reputation, 95 to 99 per cent of the home-building operations of the country are controlled by speculative builders, and this class of construction closely approaches 42 per cent of all the country's construction—educational, office building, industrial, etc. The speculative builder constructs to sell in a ninety-day period at the most. In order to survive the intense competition of his field, he must eliminate every expense that can be readily dispensed with, so that the house can be priced to turn over without delay. Architectural service is one of the items that can be dispensed with.

These figures, therefore, place the percentage of houses designed and built from original architect's plans at 5 per cent. In some localities it may be less than that, but 5 per cent will serve as a working basis. Though this survey was made in 1921, it is still essentially correct for all practical purposes. The intervening years have seen an expansion of the speculative building industry in the small-house field, unparalleled in the history of the country, and there is no indication that it will fall greatly from its present high levels. The principle of mass purchasing, production, sales and specialized salesmanship has been adapted by the industry and is generally employed to keep down costs and selling prices and secure a large turnover within short periods.

Through this state of affairs the architect is automatically eliminated from sharing in the profits of the most extensive branch of building and construction in the country. The small house, which is built by the hundreds and thousands yearly in every American city, is not profitable for the architect to handle. The general average cost of these homes runs from as low as $2,500 to $12,000. On jobs of this size architectural service is an item too great to be practical for the speculative builder and ultimate purchaser to stand, and too small to make it worth the architect's time and attention.

The solution of these difficulties, so that the architect may ultimately find that the small-house field offers him profit, if he is attracted to it, lies in working out an application of the mass production and mass sales and merchandising principle for architectural service. At several points there is evidence that constructive steps are being taken to overcome the present difficulties.

It is the growing custom of the larger home building and construction companies to hire an architect to design all its houses. The architect so retained participates in profits he would not otherwise obtain. Though his work is held to the more or less rigid demands of a standardized system of materials, costs and selling prices, he is still able to raise the general architectural standards and tone in the sections and subdivisions where the company operates.

Architectural competitions are becoming more numerous. The designs thus obtained are merchandised and otherwise made available to the speculative builder, and on the whole this idea makes a constructive contribution to the movement of better home architecture.

Such organizations as the Community Arts Association of Santa Barbara, the Architect's Small House Service Bureau of the United States, Inc., The Small House Plan Service, Los Angeles, and the project so carefully drawn by Clifford I. Truesdell, Jr., all indicate that practical steps are being taken to make architectural service available to the small-home builder and owner at a profit to everyone involved. Difficult and many-sided as the problem is, it is not improbable that the activities of all the organizations and agencies now at work may be finally correlated and centralized. It would then be possible to make architectural designs, of recognized authenticity and fitness to the purpose, available to the majority of small-home builders. Supervision of construction could be provided for and a complete service delivered at a profit to the architect, builder and owner.

Though it may be some time before a satisfactory system to this end can be evolved, the influence of the architect in guiding and shaping the standards of the small-home building field is supreme. The speculative building field keeps an eye upon what the architects of the country are developing in the way of homes and loses no time in doing likewise. On every hand there are copies of conspicuously fine examples of residential architecture. The speculative builder duplicates, on a smaller scale, impressively beautiful homes designed by architects, and thereby increases the popular appeal and salability of his own houses. Progressive building material concerns are abandoning "commercial" designs and substituting those from recognized architectural sources.

Finally the public at large has a flourishing interest in good home architecture and a growing recognition of the value of sound design, capably and individually executed in relation to the house, its lot, street and surrounding neighborhood. It is developing discrimination in the details of architectural styles, choice, uses and combinations of materials, and the public is slowly realizing that the services of an architect are indispensable if all the factors and elements of a single house, no matter how modest, are to be assembled and adjusted for a wholly satisfactory result.

If intelligent, comprehensive, practical architectural service can be made available to the public at large at prices that mean no undue drain or hardship on the individual pocketbook, this whole unwieldy issue of the architect sharing properly in the artistic and financial phases of the small-home building industry will be largely solved. When the architects meet the objections and solve the problems of the ultimate public client, they will have solved their own difficulties in this particular case.

* * *

"Watertight Concrete," Bulletin 301, just issued by the National Lime Association, 927 Fifteenth street N. W., Washington, D. C., is an attractively covered and well-illustrated discussion of the value of hydrated lime in concrete. The text is based upon actual experience, supplemented by laboratory data. The experience of engineers, architects and contractors, from all sections of the country, is drawn upon and the illustrations show the character and type of construction where lime was used to make the concrete water-tight. These range from structures such as the Wilson Dam at Muscle Shoals on through the whole list of concrete uses, office and public buildings, stadiums, reservoirs, ranks, basements, etc. Copies of this bulletin will be mailed free upon request to the National Lime Association or any member company.

* * *

White Brothers, "Hardwood Headquarters," are establishing a warehouse in Oakland to better serve their East Bay customers. The company has been in business for over fifty years and maintains San Francisco headquarters at Fifth and Brannan streets.

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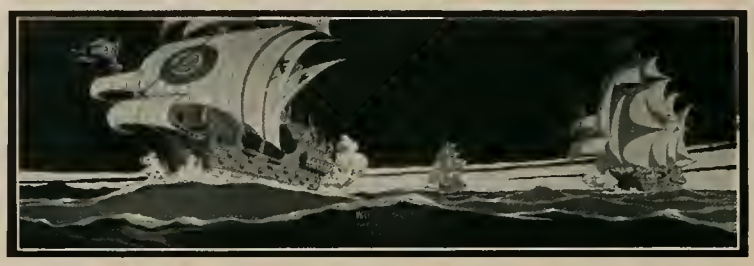

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Installations in other buildings illustrated in this issue include—

Carpets, Shades and Linoleum in the enlarged Clift Hotel, San Francisco
Schultze & Weaver, Architects

Linoleum and Shades in the Financial Center Building, San Francisco
Frederick H. Meyer, Architect

Battleship Linoleum in the Pacific Telephone & Telegraph Building, San Francisco
Miller & Pflueger and A. A. Cantin, Architects

Hunter-Dulin Building, San Francisco
Schultze & Weaver, Architects

High School of Commerce, San Francisco
John Reid, Architect

Temple Emanu-El, San Francisco
Bakewell & Brown and Sylvain Schnaittacher, Architects

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Photo by The Mott Studios

INTERIOR DECORATING

WHAT IS "CORRECT" IN DECORATION?

[BY ZOE A. BATTU]

AFTER spending some time in pursuit of material with which to give an approximately accurate idea of decorative practices and tendencies in the West, I feel much like a man who dashes into his burning home to snatch what possessions he can from the flames. The fire of decorative discussion is mighty and hot, with many factors and factions, adding to or seeking to quench the flames as the case may be. One rushes into the conflagration and catches up something—an armful of ideas, impressions and theories. Sorting them out on the sidewalk, one remembers that there were other things he should or might have rescued. Neighbors and the family gather about to ask why one did not rescue this, that or the other thing and to dispute the importance of the recovered possessions. One secretly wonders if it would not be just as well to throw the things back into the flames and make a new attempt.

The pursuit and the dashing, however, are agreeably exciting. There is a thrill about it all. What one saves to display may be a miscellaneous collection of facts in a questionable and incomplete state, but perhaps they will serve to show what this fire feeds upon; what the West has in hand with which to work and possibly bring forth a new order in decoration. Let us, then, sit down on the curb and sort over whatever elements are here presented in an after-the-fire spirit, and with the understanding that out of the hottest and most unruly fire there can ultimately come the most satisfactory and enduring principles.

It is hard to find a starting point. There are so many races and peoples here—Occidental, Oriental, Latin, Semitic. The contours of the land are varied; the climatic conditions of many moods. Upon all peoples the spirit and atmosphere of the West lays a magic spell; pervades and animates their thoughts, works, imaginations and minds with an exquisitely subtle exhilaration. These things are part and parcel of the land, soil and seas of the West. They are intricately interrelated with the architectural, decorative, cultural, social and artistic activities and outlook of the Western mind. It is difficult, if not impossible, to separate the forces into decently exact, precise units.

We have come by the French, Spanish and Italian influences that apparently dominate Western home architecture and adornment, by a process of assimilation and Americanization, typically Western. During the gold rushes and immigration movements, the Latin, Anglo-Saxon and Oriental peoples came to our shores in great numbers. The immigrant found somewhere in the West a geographical and climatic environment similar to his native land. Economic pressure did not thrust him into a bewildering world of wheels, machinery and slums, as in Eastern industrial centers. He was free to take to the land, the fishing smack, an open-air market, shop or restaurant. He built a home about an open court, or perched on the cliffs above the sea. He planted a garden; put up an arbor; grew a grapevine and went on spending his days and nights much as many ancestors had spent them in France, Spain, Italy or even the Orient.

With the possible exception of the Oriental, the process of adjustment was accomplished with a minimum of friction and misunderstanding between the immigrant and the more seasoned American elements. Americanization in the West has been more a process of mutual exchange than in any other part of America, with neither element called upon to surrender the inherently sound of his past and traditions. Perhaps to no other part of America have immigrant peoples brought their architectural and cultural principles to an environment so harmonious and receptive as to Western America. In few instances has an exchange and adaptation been made so readily and naturally. It is safe to say that Latin traditions rooted themselves in Western America, not wholly because of stimulated fashions, but largely because the people recognized their fitness to the contours of the land.

In the frenzy of first enthusiasms there were, of course, decorators and architects who ran flagrantly afoul of good art practices. Let us not dwell upon that period. The phase we are apparently entering is of more constructive promise. Its problem is one of striking our own true balance between the elements that come to us from the past; of creating furnishings of inherent merit; of adjusting these elements to the needs and purposes of the modern home.

It is distinctly a process of creative adaptation; and positive forces, capable hands and appreciative minds are contributing to it. We find Western decorators whose workshops are turning out furniture finely wrought and proportioned to fit into the modern home easily and gracefully. We find workers in color, seeking to evolve a color language in which we can express ourselves naturally and spontaneously. We find Western craftsmen working in metal, in pottery, textiles, leather, in all manner of mediums to create things which shall embody the final essence and enduring values of currents and forces rooted in this land. These things are produced in

the spirit that all things of lasting merit were ever produced—to fit a definite need; to satisfy the desire of people for objects with some impress of their day upon them.

There are still hard and fast devotees of the antique and the exact copy; still "Period" cranks. The antique will always be with us. It should, for its charm cannot be denied. But when it comes to a choice between the antique that has only age without original merit to recommend it, and the present-day production with a freshness of design and obvious adaptability to its purpose, it seems the wise choice should not be hard to make. So, really, there are no more sacred rules about antiques, Periods and like patter. So long as the decorative units of the home or room have good relation to the background, are in harmony and accord of principle and contribute to making the home genuinely livable and comfortable, it matters little to what Periods or lands they belong. A judicious combination of Periods and styles may lend unity and variety and the superior virtue of giving expression to the educational, cultural, social and artistic interests and sympathies that the average Westerner finds all about him and that have a place in his thoughts, work and home.

So much for things Occidental. But we can hardly lay aside this decorative issue without some consideration of Oriental influences. We cannot disregard them, for investigation shows that Western dealers in Oriental wares are doing a flourishing business. The public is buying the wares and presumably making use of them in the home. The movement is ancient, yet new. The people of early and medieval Europe went to great lengths to obtain Oriental goods. Columbus discovered America trying to find an unobstructed water route to Asia, yet the Oriental has remained always aloof, strange and unknown. But somehow in the West the two peoples seem now to stand in a relation hitherto unknown. They meet on ground and under conditions peculiarly favorable to both minds. It is not improbable that a free and rich exchange and assimilation process may ultimately take place.

To what end? It is hard to say. In architecture we see here and there in ornamentation strong Oriental influences, but the major masses do not lend themselves as a background for Oriental furnishings. If the individual has acquired a sense of appreciation, a consciousness and kinship with Oriental principles and forms, the objects will find somehow a relationship and contact with the American home. The personal element and mental perception become the final arbiters for their use or non-use. Unless these factors are properly and sympathetically evolved, utilization of Oriental objects serves not originality or beauty, but artistic suicide.

Whatever the practical difficulties may be, they will be somewhat minimized, if one searches out the truly fine and authentic works. A close scrutiny of genuine Oriental wares reveals the utter folly of fairly judging such work from the prevalent styles in chop-suey places, tea gardens, "Oriental" rugs made in Hoboken, New Jersey, biscuit-tin duplications of vases, statuary and similar objects. These things are commercial claptrap. Even to my lay mind and undeveloped understanding, it is apparent that really fine Oriental works are characterized by a chaste simplicity of line—movement, infinite grace and delicacy, rhythm, unity, flexibility without weakness; while the exquisite perfection of craftsmanship is something whose spell could never pall. The symbolism of the art is a world the Occidental mind, schooled in essential forms, can only speculate upon. Assuredly, then, no art, however highly perfected or different, can find fault with these qualities; can claim they have no significance or future in our lives and homes.

* * *

SAN FRANCISCO'S FUTURE

[Concluded from page 49]

architects and builders of California have set a mark for all America. In residence districts about the Bay, and down the Peninsula, they have adapted the Spanish colonial type in homes of rare beauty and charm and suitableness to climate and background. Financial houses have done their part. Here is a large group of responsible, conservative business leaders who have given the most convincing proof that they believe in San Francisco and California, that they not only think but know that this city and State are going forward to greater things.

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LACQUER—THE SUPER-FINISH OF TODAY

[BY THEODORE W. QUANDT]
Secretary-Treasurer, A. Quandt & Sons

IN DISCUSSING the character of this newest member of the paint family the question naturally arises in the mind of the layman, what is it? Without entering into a technical discussion of this finish, briefly stated it is this: Nitro-cellulose lacquer is a by-product of gun cotton, reduced with special solvents and fortified by the addition of resinous gums. We all know that cotton is a cellulose product, and by treating it with a mixture of sulphuric and nitric acids the cellulose becomes nitrated, or nitrogen is added to the cotton.

The use of lacquers by the Chinese, and later by the Japanese, dates back to remote antiquity and, in later centuries, it is said to have ranked first among their arts. However, it is interesting to note that the basis of their lacquers was and is entirely different from the modern nitro-cellulose lacquers discussed herein. The lacquers used by the Orientals are obtained by tapping the "Rhus vernicifera," known as the varnish tree, native to China. We are all quite familiar with the beauty of their lacquer finishes and the fact that they have been able to preserve objects of great artistic merit for centuries.

Our lacquers today are the result of the most thorough research work, experiments and tests of our modern laboratories. Scientist, chemist, technician have united in meeting the new demand for a super finish that would fulfil the most exacting requirements of modern industry, and particularly the building industry, to facilitate the erection of the great buildings rising skyward in our cities today with a speed such as the world has never before known.

And since "Time is the essence of the contract" in erecting our mighty structures today, nitro-cellulose lacquer takes first place so far as the painting work is concerned. To save time is the eternal problem and job of the world, and truly "To save time is to save money."

The superior qualities and advantages that the painter-craftsman finds in the remarkable speed of application, greater durability and economy of a nitro-cellulose lacquer are, briefly, as follows:

First, from the standpoint of the owner, the minimum time for the completion of his building is a matter of prime importance, and herein lacquer demonstrates its greatest value, for no other known material on the market today can be handled with such great speed and, when properly applied, produce such a beautiful finish and durable job.

This fact was proved conclusively by our organization to the complete satisfaction of the architects, builders, engineer and owners of the 26-story Coast Division Building of the Pacific Telephone and Telegraph Company, San Francisco. The miles of steel trim installed in this monumental building, as well as all the metal windows, door casings, base, and hundreds of oak and walnut doors with holly and ebony inlay, were finished in nitro-cellulose lacquer, both clear and colored. Before we started to apply the lacquers as selected and specified by the architects, Miller & Pflueger, we made the most thorough investigations and tests of the best lacquers obtainable at that time; namely, March, 1925. These tests made by us were far more severe than would ordinarily be possible on the regular accepted varnish or oil enamel finished surfaces.

We learned from these investigations that no building of any consequence in America, or elsewhere, had been completely finished with lacquer up to the said time, and so we had to evolve our own working system and technique of application, and strike out on unbeaten paths to "blaze a new trail." The strict time schedule adopted for the completion of this 26-story building was adhered to in every way, but it would not and could not have been possible except for the lacquer finish we applied, and only because of the quick setting and drying properties of the lacquer used. Nitro-cellulose lacquers set so rapidly that it is possible to work under almost any conditions, so that it is now our regular practice with this super finish to work alongside of the other craftsmen engaged in the erection of a building, no time being lost waiting for others to finish their work before commencing the painting operations. Perhaps no one can appreciate this great difference and improvement in working conditions better than the architect who, under the old methods, is accustomed to seeing valuable days slip by that mean, in many instances, heavy losses of income to his client, the owner.

Next, varnishes and oil enamels set so slowly that dirt, dust and other foreign matter, inevitable in a building under course of construction, adhere to same and, regardless of how careful the craftsmen may be, a first-class job cannot be produced, since the painter can not control the working conditions of all the other crafts involved. At least thirty-six hours or more are required between coatings where varnish and oil enamels are applied.

But lacquer sets so rapidly (just a few minutes) that dirt, dust and other foreign matter can not adhere. Volatile thinners used to reduce lacquers, such as amylacetate or methylacetate, commonly known to the layman as "banana liquid," evaporate instantly when exposed to the air. It might be interesting to nore further that lacquers dry by evaporation, which accounts for their speed in setting and drying; while varnishes, oil enamels and paints dry by the absorption of the oxygen from the air, or by oxidation and are much slower in setting and drying. In about thirty minutes lacquer is ready for handling again and two or more coats can be applied on the same day and, if necessary, a complete job made. Its hard, porcelain-like finish presents a full, lustrous coating of great beauty and durability, which will withstand severe abrasion and constant washing with strong alkaline solutions, such as are usually employed by janitors in their cleaning work. Nitro-cellulose lacquer is not affected by heat, cold or moisture, or the caustic action of acids. It may be applied in a dull finish, a satin-like finish, semi-gloss, or polished to a mirror-like surface.

To take a concrete illustration as to the speed with which lacquer can be applied and completed under building working conditions, with which every architect is familiar, we wish to cite the following experience. Just recently we were completing the painting work in one of San Francisco's finest and largest hotels. A problem arose in connection with the finishing of the elevator cabs, which were specified by the architects to be a varnish finish on hardwood, and rubbed. It was desired by the hotel management to procure the use of these elevator cabs at the earliest possible moment, as they were greatly handicapped in carrying their guests to their respective floors. We thereupon suggested that these elevator cabs be finished in lacquer and that, if they accepted this new finish, we could deliver a complete job within about thirty-six hours. This they decided to do and our organization finished these cabs and delivered them as promised, to the great satisfaction of the owners, architects and builder. After more than a year's strenuous use we find these cabs

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in perfect condition. It is obvious that this result would not have been possible under the old varnish finish as originally specified.

We know from these proved facts, which are based both on our valuable experience in the Telephone Building of San Francisco, the first great building in the world to be completely and successfully finished in lacquer by air-gun process, and our continuous daily lacquer operations on all types of work and under all kinds of working conditions, that the selection by the architect of a quality nitro-cellulose lacquer finish and its proper application by air brush by experienced craftsmen will insure the greatest durability, the most economic and beautiful finish obtainable today, and that such finish can be applied in the shortest possible time, thus delivering the building to the owner many days in advance of the completion date possible under old conditions. The increased income from the time saved and consequent lower cost of the building to the owner needs no further comment.

Further, every architect and owner is vitally interested not only in the first cost of the construction of a building, but its *upkeep* cost as well, and here the selection of materials becomes a matter of supreme importance. Painting is a service that is constantly required in any utility building, whether it be office building, hospital, public building or the like, due to the changing conditions which must of necessity take place from time to time, as well as the paramount matter of preservation and beautification. Lacquer coatings can be rapidly and economically applied and are thoroughly adaptable to these changing conditions and requirements. The old line of oil enamels and varnishes begin to deteriorate from the moment they are applied, whereas, on the other hand, nitro-cellulose lacquers, because of their inherent nature, improve with age. Thus the owner again is spared the expense of early repainting work due to inferior materials and perhaps faulty workmanship.

No architect or owner should view the cost of a quality painting job from "first costs" only. All painting work should be considered from the standpoint of "ultimate" or upkeep costs. If the wrong coatings are originally specified and applied, it simply means that when repainting is necessary such coatings will have to be removed, and so the owner is penalized this additional and unnecessary expenditure.

A few facts and figures brought down to as recent a date as figures are available will surely interest the architect in particular, because of his great responsibility to his client in selecting the best materials, from every standpoint, to be incorporated in his building.

From one of Sherwin-Williams Co.'s most recent bulletins, dated January 27, 1927, we quote as follows:

"The latest available figures, covering the period from January 1 to June 30, 1926, show a total manufacture of 10,136,800 gallons of pyroxylin (lacquer) products. The first half of 1926, in comparison with the last half of 1925, showed a decrease of 6.8 per cent in the manufacture and consumption of paste paints, and 3.9 per cent in mixed paints. For the same period an increase was shown amounting to 10.7 per cent for varnishes and japans, and of particular interest to you is the fact that it shows an increase of 62.9 per cent for pyroxylin lacquers. It is also interesting to note that there are now 111 manufacturers of pyroxylin products in the United States today."

These figures show better than any words the tremendous increase in the manufacture and use of lacquers. Quoting further from this same Bulletin:

"If it were not for the fact that some of the higher-priced cars give an option to their purchasers of either varnish or lacquer the automotive manufacturers would be on a 100 per cent instead of 95 per cent lacquer basis. There is not a car manufacturer today that is not using lacquer on some of their models. Even Pierce-Arrow, Lincoln and Locomobile turned to pyroxylin lacquers during the past calendar year. We have never been able to obtain any definite authentic figures on the consumption of lacquer in the furniture trade, but as far as we can determine the national percentage is approximately 40 per cent lacquer to 60 per cent

varnish. In the Grand Rapids section the percentage in favor of lacquer is very close to 100 per cent."

Speaking of the speed attained in the application of lacquer by the air-gun process (or air brush, as it is now known):

"It has been said by good authority that a building comprising 1000 rooms can be completed at least 20 days earlier on a lacquer schedule than on a paint and varnish schedule. Imagine what a large saving this would be in rentals as well as interest on the money for the 20-day period, sufficient to pay a large part of the entire cost of the work. I quote from an article on the use of lacquer in buildings by William J. Miskella, M. E., appearing in the January number of *Factory*, the magazine of management, as follows: 'It lessens the time of idle investment during construction. It brings the date of occupancy nearer. It sets before the dust and litter accompanying construction can impair the finish.'"

Concluding, this authority of the Sherwin-Williams Co. states:

"Lacquer is steadily growing in favor for architectural work, particularly for big building operations. It has already passed through the experimental stage and can be definitely recommended with assurance of satisfactory results."

And the editor of "Industrial Finishing," Indianapolis, Ind., which covers the finishing of industrial products in many lines of industries in America, in a letter to the writer dated January 31, 1927, substantiates the above-mentioned figures and in concluding his letter states: "Lacquer is on the increase and will continue so, as more executives become convinced of its merits."

The above facts and figures are very illuminating and show clearly the trend toward lacquer finish and the rapid strides this new and vital member of the paint family is making. Practically every paint and varnish manufacturer of any consequence is now investing thousands of dollars in the erection and equipment of new factories for the manufacture of nitro-cellulose lacquers. To the architects of the Telephone Building of San Francisco (Miller & Pflueger) the paint industry of America must give full credit for having pioneered the way in specifying lacquer complete for this monumental building. They had the vision and courage at that time, March, 1925, to recommend this new material to their clients, and today this building and the lacquer job stand as eloquent proof and testimony of their good judgment and foresight.

Because of the widespread interest in this new super finish and because of the very limited amount of lacquer work completed so far in the building industry, we have arranged to make a special motion picture reel showing the actual application of lacquer by air brush in the 22-story Hunter-Dulin Building, San Francisco. This picture will show in a graphic and concise way just how this new material is applied under building working conditions. With this picture we shall be able to show the architect, his client, and those interested the superior advantages of a quality nitro-cellulose lacquer finish. It is now in process of making, and when ready will be available to any architect preparing specifications for a new building and who may not have the opportunity to visit either of the above-mentioned jobs, and who desires practical information.

* * *

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The Pacific Portland Cement Company and the Old Mission Portland Cement Company announce the consolidation of their properties and holdings, under the management of Robert B. Henderson, William F. Humphrey and J. A. McCarthy.

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ZAPON

the meat in the nut

ALMOST every nut presents the same bland, albeit somewhat hard-shelled, appearance to a doubting public. The only way to determine the quality of the meat inside is to crack the nut.

The same rule holds true in the case of lacquers. You can't tell by looking at the container (no matter how shiny the can—how pretty the label—or how fat the barrel) just how good the lacquer is. A thorough test alone will determine its quality.

However, you have a better chance in the selection of lacquers than in nuts, for the reason that the character of the manufacturer is usually a pretty good guide — whereas even the best of trees cannot guarantee its fruit.

In this respect we are proud to be able to say that our lacquers are just as good as the family tree which, as everyone knows, is the oldest and one of the staunchest in the industry.

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LACQUERS—ENAMELS

THE NEWER TRENDS IN HOTEL BUILDINGS

[Concluded from page 55]

predecessor, owing to the fact that his design after all was but for a competition for the Chicago Tribune, took the second step. From these two, the Modern Renaissance is developing.

The former skyscraper was based on horizontal precedence and the piling of one building on the top of another. Recent attempts of putting a temple on the top of a plain mass is a throwback to the former fundamental error in design, and it is generally conceded that the buildings which the telephone companies have built throughout the United States, following the Saarinen design, are in the right direction. There are some buildings that have gone even farther than this in an attempt to create new forms by using old ones well developed in the past, in new proportions with accentuated verticality. It is along these lines, we believe, that the future of the tower building lies rather than in the slavish copy of either Gilbert or Saarinen. All of these modern designs, however, are in the right direction, as they solve the problem naturally, rather than by an attempt to force the old horizontal architectural forms into vertical use.

Thus, we see the changed living conditions changing the skyline of the world. The "home in the air" motif is generating new forms of architecture.

* * *

SOME PROBLEMS OF SCHOOL ARCHITECTURE

[Concluded from page 65]

confront the present-day youth. There is apparently a great deal of waste throughout the educational process, resulting in crime, disorder and inability of the individual to make normal adjustments with life. Shall these problems be met by requiring a longer period of compulsory attendance? Are there not many possibilities in working out a better system of part-time classes and part-time employment in business, the arts, crafts and trades? It is self-evident that the cost of education is steadily rising. If business and industry demand so much of the schools, would it be practical to work out some sort of a business and industrial education tax, since the property sources from which school taxes now come are fast approaching their capacity burden? What is the more constructive economy—to expend the needed funds for more efficient education; or to pay the bills of crime, wasted lives and individual maladjustment, apparently growing out of faulty or inadequate education?

Broad concepts—intricate and complex! Yes; but has not architecture throughout the period of mankind's development played a major part in fusing abstract and concrete elements so that both factors could be utilized by the average man? It would seem it has, and in this case it may and will again do so.

* * *

STRABLE HARDWOOD CO. CHANGES

It has recently become known that the Strable Hardwood Company of Oakland has been purchased by a company headed by J. O. Elmer. This company has operated in the East Bay district for twenty years and under the leadership of George H. Brown, retiring president, has made remarkable growth.

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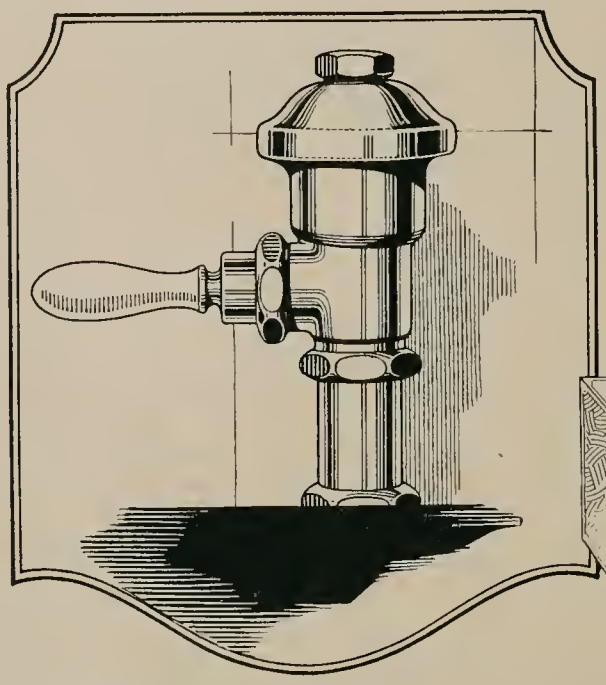

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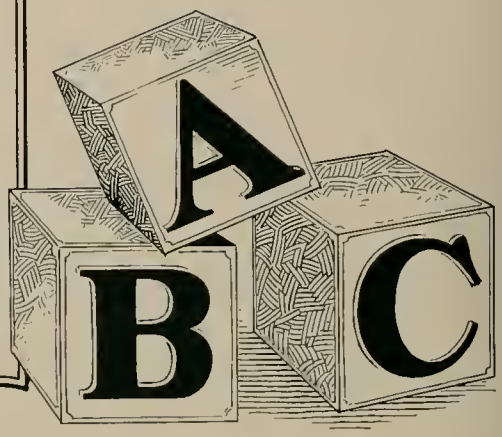

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GENTLE-PEOPLE'S HOUSES

[BY HARRIS ALLEN, A. I. A.]

DURING the last few years in Southern California it has become evident that a change was gradually developing in the architectural treatment of domestic work of the better class, especially in that inspired by Spanish-California traditions. More restraint was shown; a firmer, more assured handling of motifs and materials; a subtler, more refined sense of proportion, of relationship between the elements of a composition, of detail. The experimental stage seems to be passing.

Much of the early work was charming, but its exuberance, its riot of fancy, resulted in a decidedly theatrical effect. The presence and influence of the many great moving picture establishments no doubt had much to do with this; the sudden increase in population and wealth, the abundance of flowers, the warm brilliance of sunshine, all were more or less intoxicating.

Steadying down after this positive spree of form and color and texture, many of the South's veritable galaxy of talented architects are now producing compositions of a high order of merit. To attain a quality of refinement, of dignity, without losing vigor and spontaneity, is no mean accomplishment. Much that is being done can certainly be called "distinguished," which is a term architects are chary of using.

Among these men Mr. Roland Coate, some of whose recent work is illustrated herewith, is decidedly to be counted. Young as he is, he has "arrived." These buildings are architecturally sound. They are based on the elementary principles of design; but they are far from being stereotyped. They exhibit both restraint and urbanity; and quite as obviously, but without ostentation, they have "character," a thing difficult to explain to the layman, perhaps, but clear to the architect; but it is hardly possible that the intelligent layman will not recognize that these houses have an air of distinction—like a thoroughbred racer among draft horses. The analogy is somewhat hard on neighboring houses, which may not be commonplace at all—but let it pass.

It will be seen that the exterior treatment is a logical development of the plan, in every case; occasionally an individual room is adjusted to suit the requirements of good construction, roof framing, outlook, exposure; but always the exterior conforms to the plan, and expresses it. And the plan itself reveals, on inspection, the result of thorough study of individual conditions and requirements, fused into a definite architectural scheme. Terms used in the Beaux Arts system of design come readily to mind. Without using words of a foreign tongue, it will suffice to point out the admirable treatment of axes and vistas, of circulation and separation, of the close-knit relations between house and garden. With one exception, the locations are on comparatively small city lots; and there has been secured the effect of spaciousness and privacy. The climate of the South permits, in fact requires, the factor of outdoor life, so that patios and courts and garden terraces are really essential features of domestic plans. Mr. Coate evidently so regards them, and designs his homes with landscaping elements as integral elements of the plan.

A recent clever novel bore the intriguing title "Here are ladies." Mr. Coate's houses are all in that class, which would impel a passer-by to remark "Here live ladies."

* * *

BUILDING NEW YORK'S NEWEST SUBWAY

A new motion picture film showing the construction work on the Eighth avenue subway system in New York City has just been released by E. I. du Pont de Nemours & Company of Wilmington, Delaware. This film, which is entitled "Building New York's Newest Subway," is printed on safety stock, is one reel in length and requires 15 minutes for showing.

The film is a veritable trip along the line of operation, as it shows not only scenes underground, where great ledges of rock are being blasted away in the tunnels, but also work in the open trenches and cuts. How windows are safeguarded from vibration caused by blasting, how monuments are propped up and how telephone and electric cables are kept in operation are pictured in the reel, as are the great tools used in the work, such as telfers, caterpillar shovels, powerful trucks and steam hoists. Scenes showing how explosives are used and stored on the job are interesting features. This film may be obtained upon application to the Publicity Bureau of E. I. du Pont de Nemours & Company of Wilmington, Delaware.

WHAT IS AN ARCHITECT?

[*From an article published in 1897 in "The California Architect and Building News"*]

WE CAN define with reasonable accuracy the physician, the surgeon, the attorney, the artist, the sculptor; but the architect has so many sides to his completeness that it is well-nigh impossible for a single mind to work successfully on all the lines which he is now supposed and expected to bring into action. If he could but cut himself away from some things now required; if he could but "press the button" when the inspiration of the sketch is given or when the drawings are perfected and let some other fellow do the rest, we might be able to handle him more readily. But now, through the long, tedious and wearying process from the sketch to the final certificate, which is the architect? Is he the plansman, the designer or the specification writer? Is he the man who sees the bricks laid and the nails driven, or the man who cuts down the extra bills? Or is the true architect just the man who gets the job? Is he the artist or the hustler?

Is the soul of his endeavor to be found in the completed work or in the battle for an opportunity? We cannot tell you. Sometimes he is one thing, sometimes another, and each phase of his many-sided character has some example stalking in our midst and honored in our motley procession; let us take him as we find him, and help him to what he may be, regardless of his complex nature.

When we find architects themselves not able to define an architect we can condone more readily the lack of the knowledge of what an architect is and what he has to do on the part of the laity or general public—and their lack of appreciation as to his worth and his labor.

Just a glance at his multitudinous knowledge may open the eyes of the people to the amount of education required to become a worthy member of that, without exception, noblest and most difficult of the professions.

The list of arts and sciences an architect has to have at his fingers' ends is very formidable. Acoustics he must be very conversant with, otherwise the auditoria he designs will be failures. Arboriculture, horticulture and landscape gardening he must be acquainted with, for often he is called upon to oversee the laying out of the grounds around the mansion he is putting up or around some large public building so that all may harmonize. The knowledge of archeology and history is also one of his necessary accomplishments, for little could he design without a vision of old buildings, without a knowledge of the history of architecture.

Boxing is an art to which he should not be a stranger—to defend himself against some truculent contractor when he insists upon him doing what is right and according to contract, or against an owner who believes that he, said architect, has prepared plans, etc., for him just for the benefit of his health and to keep his hand in, when he asks him, the owner, to pay what he owes.

When he comes to choose the best materials for the several parts of his buildings, chemistry and mineralogy, metallurgy and geology have to be thoroughly digested; and when his materials come from the vegetable kingdom, botany. Imagination and design he must be blessed with and the art of drawing, by which he makes these known to others. Educational methods and pedagogy he must be grounded in when he puts up colleges and schools and ecclesiology when he designs churches.

The science of ethics as it enters into the complicated and delicate relations of architect and client, architect and contractor and architect and craftsman, as well as the relations between architect and architect, has to be referred to more frequently perhaps than in any other relation in life, for without a scrupulous attention to its codes no true architect can be.

Law, although theoretically out of his province, practically he must have a smattering of; both in regard to the relations above mentioned and in getting out the numerous legal documents and filing the same required during the preliminaries to building and at other times during its progress which his client more often entrusts into his hands than into the hands of his lawyer.

He has also to be *au fait* with all the latest styles and articles of furniture of the several apartments, with gastronomy in laying out a dining-room to best suit proper digestion; with cookery in arranging the kitchen; and with what may be called dormitonomy for the sleeping rooms, not forgetting music when arranging the apartments for the art which is the liquid form of architecture.

Finance must not be a stranger to him, for has he not to make very often $3 out of $2 or, in other words, make $2 go as far as $3? Has he not also to make his small commission provide for himself and family after paying draftsmen, stationery, office rent and the thousand and one little outgoings necessary to get a job and keep it?

Hydraulics and hydrostatics, pneumatics, electricity and physics he must have graduated in to specify and lay out intelligently all the wires, pipes, etc., necessary for a modern building.

Languages must not be neglected by him, for there are many technical treatises in foreign languages which he ought to be able to read in the original to keep *en rapport* with advanced ideas.

Mathematics must be to him an open book—for has he not to understand and work out all the formulae necessary to find the strains in and strength of his materials? And that branch of it, geometry, has to be as familiar to him as A B C when making his detail drawings.

To be able to specify the materials and labor and to direct construction he is supposed to know even more than the skilled mechanic about the arts and crafts connected with buildings, which includes nearly all in some shape or manner.

Machinery in arranging for boilers, engines, etc. Mining, when making excavations for deep cellars, tunnels, etc.—transportation, steamfitting for heating apparatus, locksmithing, carpentry, painting and even the proper way to do the humble trade of kalsomining, and so on and so on with a list which would take up too much of our pages to complete. He must know as much about hygiene as a physician to be able to put up a healthy home or healthy place where humans congregate; and something about practicable therapeutics and surgery to build hospitals rightly, also know something about penology to build an appropriate prison.

Turning to the fine arts, he ought to be able to paint and to model, and to aid him in the composition of his ornamentation he must use subjects from the animal and vegetable kingdom, when an inkling of zoology and botany comes in handy. In the adaptation of ancient art, a proper understanding of its motive cannot be obtained without a knowledge of philology and mythology; and a practical insight into the theatrical profession is needed before he builds a theater.

Then he must build his buildings to be able to withstand cyclones, earthquakes and other like natural phenomena and to suit the climate, so that meteorology is necessary to teach where these phenomena chiefly occur and the climatic conditions of the place in which he is to build.

[Concluded on page 45]

RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Padilla Co.

ENTRANCE DETAIL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

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ENTRANCE FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

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PATIO, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT

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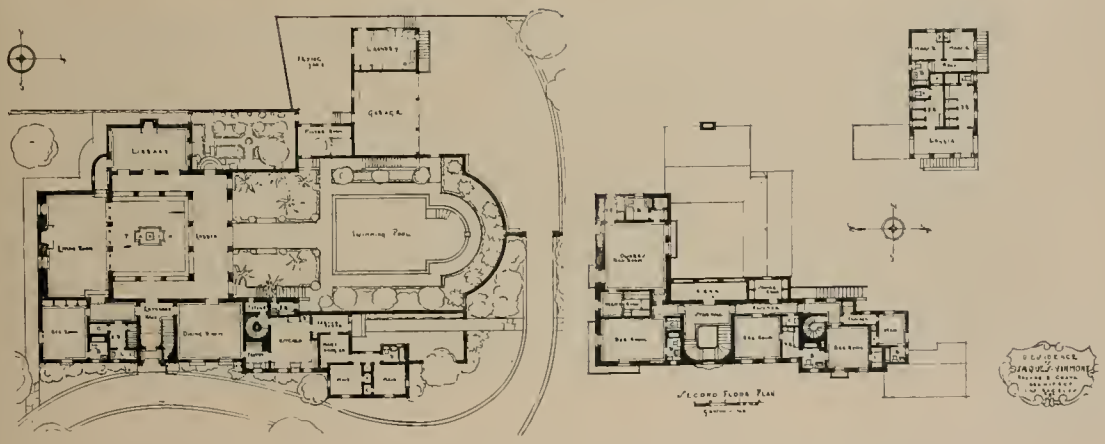

ABOVE—LOGGIA; BELOW—FLOOR PLANS; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.

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GARDEN FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT

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COURT AND SWIMMING POOL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT
Photo by Padilla Co.

ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

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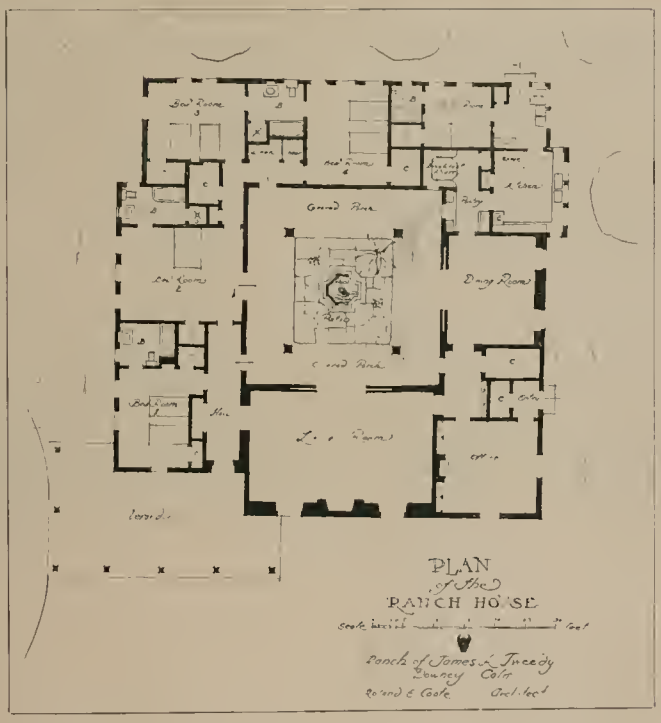

RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Miles Berné

RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT

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PATIO, RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT

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ROLAND E. COATE, ARCHITECT

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ENTRANCE—PORTE COCHERE—RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

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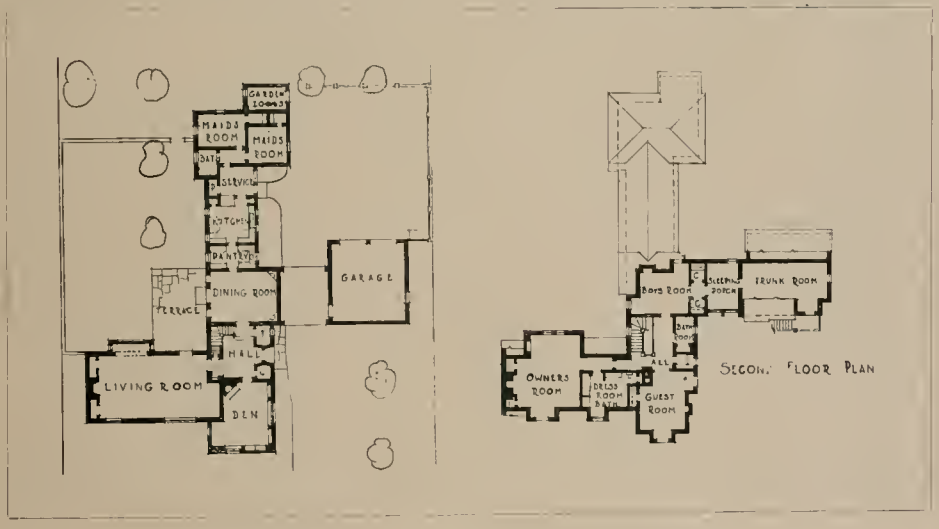

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ENTRANCE HALL, RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.
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LOGGIA DETAIL—A HOUSE IN PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Miles Berné

ABOVE—DINING ROOM; BELOW—LIVING ROOM; A HOUSE IN PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

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PATIO—ENTRANCE HALL—RESIDENCE OF MRS. W. D. EDWARDS, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

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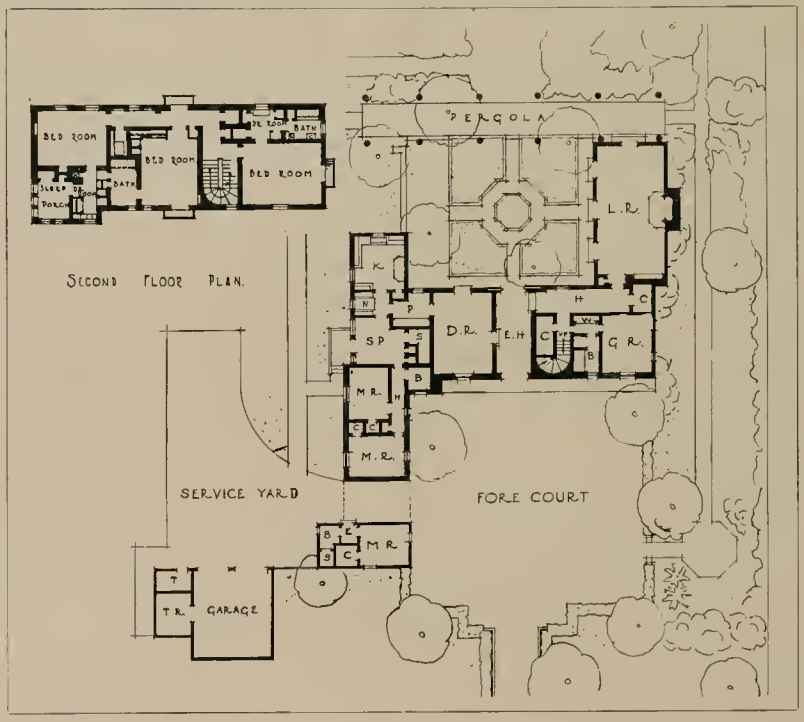

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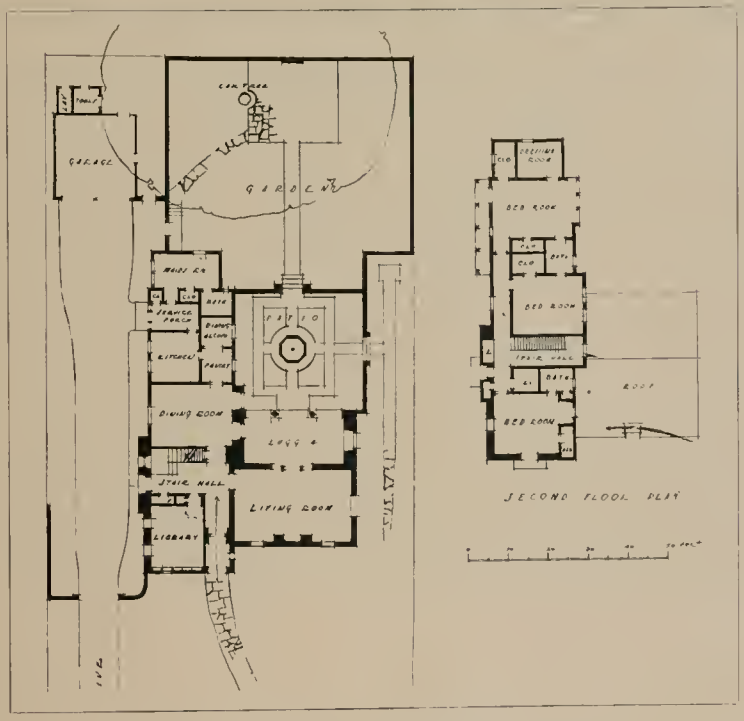
ROLAND E. COATE, ARCHITECT

Photo by Margaret Craig



RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

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WALLED GARDEN, RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

INTERIOR DECORATING

THE INTERIOR ARCHITECT

[BY A. F. MARTEN]

EDITOR'S NOTE—In this article Mr. Marten gives a new and broader conception of the interior decorator and his function. At this moment Mr. Marten's ideas regarding the preparation and training of interior decorators are theoretical. But it is self-evident that they are essentially sound and his suggestions have many possibilities that will no doubt see future materialization.

AS TIME goes on and the building of the American home acquires the standards of a well-evolved art, it is possible that there will be no interior decorators. That is to say, the so-called interior decorators will develop into interior architects—a term which I believe is more descriptive of the ultimate possibilities of this craft than the one in common use. Indeed, it seems that the interior architect is the only logical solution to the problem of coordinating the work of the man who designs a home and the man who decorates it for the best interests, desires and comforts of the man who must live in the house.

For in the expression "interior decorator" there is the implication of an art and science that the general run of modern interior decoration practices barely touches upon. In this connection, however, we must remember that interior decoration is one of America's youngest crafts. After some 20 years of rapid growth, it is reaching a stage where it definitely leaves behind the half-formulated, uncertain methods, fads, fancies and irrelevant ideas to which every young growth is heir. Interior decoration is approaching the point where it perceives the fallacy of decoration for the mere sake of decoration. The public in general and those practicing professionally realize that interior decoration is not so much a matter of filling spaces with something—with anything, in fact—as it is a problem of adjusting the several areas and decorative units of a room with the intelligence and perception that arise from an understanding and mastery of the laws of proportion, perspective, color and mass compositions.

This newer realization of the true function and significance of decoration will open the way for the development of the American interior architect. In Europe he already exists and is known by this name. He is a creative worker with a working knowledge of the architectural problems of laying out floor plans. He is trained in the mathematical and scientific principles that underlie proportion, perspective, design, color and color combinations, as applied to decoration. He is not a person who "just naturally has good taste," a smattering of knowledge anent periods and antiques and who proceeds by "hunches."

This illustration and the fountain group below show perspective sketches for several pieces of furniture to be executed. It will be noted that the architectural masses and values are included in the plans and the furniture scaled accordingly.

The European interior architect joins the architectural conference table at the point where interior floor plans come up for discussion. He may be in a department of the architect's office or maintain his own organization. In either case he is well qualified by thorough training and general experience to make suggestions regarding the

moving and placing of doors and windows; obtaining proper wall spaces; selecting lighting fixtures and fireplaces; determining color schemes and texture treatments and the many details, trivial in themselves, but which if improperly handled strike harshly false notes that mar the harmony of the whole.

The advantages of such a relationship between architect, client and decorator are almost too obvious to comment upon. The home is decorated as it is planned, rather than being planned, built and then decorated. The interior furnishings become as much a part of the dwelling as its very timbers instead of an afterthought. The problems of interior decoration and architecture are solved without the delays and extra expense of making changes after the work is under way. The desired results and effects are secured at a minimum of expense and the finished work is a finer expression of skill of both architect and decorator.

At this point the question quite naturally arises, Where shall we get these interior architects? What facilities have we in America for their training? What mental talents shall the individual possess in order to be a good potential decorator? The problem is one to which I have given much thought, since scarcely a week passes without one or more young women or men coming to me to ask me where they can learn interior decoration. We have not even begun to touch upon this phase of the problem. Its solution is purely a matter of speculation, but let me speculate.

When these people come to me seeking guidance and information I have no place to send them. I can recommend them to take one of the many available decorating courses. These courses, on the whole, are good. In fact, are probably very excellent as far as they go, but they do not go far enough. So far as I know, there is in all America no decorating course, no college, school or department of such a school which gives a course comprehensive enough to give the student a genuine understanding of the problems of decorating.

Such a department would be preferably allied with an architectural department. Its course of study would include principles of draughtsmanship and design as applied to interior decoration. It would give such rudiments of interior architecture as would enable the student to work on an equal footing with an architect in consideration of floor plans. The instruction would include something of the mathematical and scientific laws of light and lighting, color and texture. The work would cover the nature and possibilities of all the various materials—fabrics, pottery, wrought iron, copper, brass, wall paper, carpets, tapestries, etc., that the decorator works with. The student would study the various periods in furniture and something of their historical associations and backgrounds.

Such a course, allowing proper attention to both classroom and practical work, could not be compressed into the period of a few months or even a year. Three or four years would not be too much time to allow. The student graduating from the work would know something of the possibilities and limitations of his calling. He would know what was true and what was false in furniture and other objects for any given room and space and why. If necessity arose he could himself design furnishings, perfectly planned, scaled and individually adjusted to their given purpose. He would, in short, be able to do constructively creative work from drawing plans and blueprints of a decorative scheme to executing its finer details.

Clearly this problem of training young people in interior architecture and decoration is one that by the circumstances of our American educational system will ultimately have to be worked out in schools and colleges. It is a responsibility that jointly concerns the decorators and architects of the country, since the work of the

[Concluded on page 47]

Queen Anne Cabinet
Walnut with lacquer panels

Lady Dyke Armchair
from our own Studios

INTERIOR DECORATION AND FURNITURE in harmony with the spirit in which the architect has conceived the house are essential to its completion. Our knowledge and experience fit us for such cooperation

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URGENT NEED OF SAFETY ON CONSTRUCTION WORK

[BY J. J. ROSEDALE]
Consulting Safety Engineer, San Francisco

THERE has been some progress made by a few progressive contractors in accident prevention work, but there is still urgent need of organized safety work in the building industry. It might be of interest to quote a few decisions in compensation cases, which were costly both to the owners and contractors.

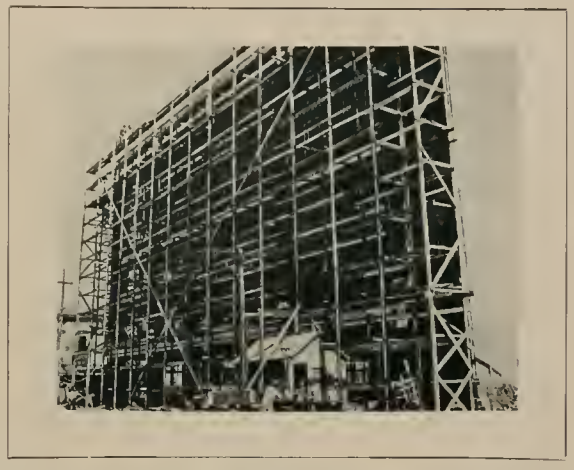
Recently two large contractors were penalized $2,500 each by the Industrial Accident Commission for failure to provide necessary safeguards, the lack of which resulted in two fatalities. In another case the Supreme Court awarded a worker $50,000 against the owner of a building, due to neglect in providing safety conditions, which resulted in permanently disabling a worker. One case pending concerning a permanent disability to a building mechanic involves the sum of $100,000 and another case is pending for $50,000 for the loss of a hand to a carpenter.

A decision was recently handed down that a contractor is liable for injury received by a person trespassing upon property where construction work is going on. The court awarded damages and held that the contractor

must use his property so as not to injure others whether they are on the property legally or not.

In spite of the above examples of what accidents cost, we still find contractors who pay little attention to accident prevention, due to the fact that they feel they are insured and that the insurance company pays their losses. A little thought on the subject would convince them that the insurance company does not bear all the burden in fact. In the event of an employer or contractor being found guilty of serious and wilful misconduct, by the Industrial Accident Commission, he is penalized 50 per cent additional compensation, which he pays out of his own pocket and is not insurable. Also where an employee sues for a large sum of money, over $50,000 or $100,000, often the contractor and owner must pay considerable of this sum over and above the insurance he carries. It is therefore necessary for the contractor to give this matter serious consideration, as a serious accident on a job is likely to be costly to him as well as to the insurance company. Then, too, the insurance companies are beginning to select their risks and are not anxious to pay heavy losses.

There seems to be a general misunderstanding in regard



to the compensation insurance rates for contractors. The rates are based on their experience. As has been brought out in a previous article, if their losses are heavy, their insurance rates are increased; and if their losses are small, the rates are reduced. As a matter of fact, the majority of contractors are paying considerable debit rather than receiving a credit.

The number of accidents on construction work is mounting considerably and this industry is considered most hazardous by insurance companies. In fact, on account of the mounting of accidents on construction work, it is expected that the manual rates will be increased considerably within the next year.

Probably the most outstanding hazard in the industry is the poor construction of scaffolds, such scaffolds being used by the majority of mechanics on buildings. Numerous serious and fatal accidents occur each year on scaffolds. Another source of hazards is the sidewalk canopy. Very little attention is being given to this protection by contractors and workers are not the only ones endangered by this hazard, but the public as well. Mechanical equipment also receives too little attention in the matter of safety. Such equipment includes saws, mixers, grinding wheels, hoisting engine, air compressors, etc. Inspection of boilers and air tanks is not receiving sufficient attention and ladders are another source of acci-

[Concluded on page 47]

DECORATIVE NOTES [A SERIES]

A SEVENTEENTH CENTURY FRENCH PANEL

Adapted from an original in L'Hotel de Mailly, Paris, this panel is typical of its period in composition and color. Blending ornamental forms with gracile flow and easy balance the main lines are in soft golden tones acanthus leaves in warm green and mellow red flowers in subdued natural tones draperies of Gobelin blue an ecru ground with a final softening glaze the ensemble has the subtle charm of French Renaissance, refined but rich. Park Lane Apartments, San Francisco A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco

"Co-operation for Quality"

·EDITORIAL·

Architects Must Have Certificates

AN ARTICLE in "The Inspector" by A. M. Edelman, secretary of the Southern District California State Board of Architecture, emphasizes the necessity for persons practicing as architects to conform with law. He quotes from a recent decision handed down in the Court of Appeal:

"For any person to practice architecture in this State without a certificate is made a misdemeanor, and this regardless of whether or not he may also have held himself out to the public or to any person as an architect.

"Under this statute there is but one way in which a person who has no certificate can legally render such architectural services as were to be performed by respondent. Such person can 'inform the person for whom such plans or data are furnished that he, the person furnishing the plans, is not a certified architect.' * * *

"The rule which brings one within the classification of 'architect' has been declared in various jurisdictions. In every instance where the term has arisen for interpretation, so far as we are able to ascertain, it has been held that one who makes plans and specifications for a building, and superintends the construction, is an 'architect.' In fact, the rule most commonly applied does not embrace the duty of supervision. * * *

"It is to be noticed that every case from every court recognizes that when a statute has been made for the protection of the public, a contract in violation of its provisions is void."

The State law is clearly shown to be, not an enactment to protect architects, but a law passed by the California Legislature to protect the public.

* * *

Building Better Cities

VERY significant, indeed, is the attention paid to the Second Annual California City Planning Conference, held in Oakland March 4 and 5. Two thousand delegates—architects, public officials, realtors, builders, representatives of many organizations such as chambers of commerce, planning commissions, municipal leagues, civic and women's clubs—such a great gathering indicates the vital importance of a comprehensive City Plan to the citizens of a community.

No longer is this subject an occasion for jeers at long-haired cranks. Nor is it, indeed, an aesthetic matter alone. Practical problems of safety, of transportation, of property values, are too pressing, too complicated, to be solved without adequate plans and adequate authority.

In the face of such evidence of awakened public opinion as this Conference, such political forces as have opposed effective city planning, developed by experts, would do well to read the handwriting on the wall.

The New San Francisco Opera House

THE War Memorial Buildings of San Francisco are coming up for final and definite public action. Plans have long been under preparation—studied and restudied—but now that notice is given that a bond issue will be voted on for the balance of the funds required (four million in addition to the two million already privately subscribed) it develops that there is great difference of opinion concerning the size of the opera house, which is a salient part of the Memorial plan.

The two diametrically opposite points of view are based upon arguments which in both cases are not to be dismissed without consideration. One side points to the fact—not to be disputed—that no existing opera house seating more than 2000 is a success, in the vitally important matter of acoustics. The other asserts that an audience of 4500 or 5000 is needed for the practical support of so costly an undertaking as an opera season, that the popular demand is for plenty of inexpensive seats, and that for other purposes a large auditorium is needed.

It should not be impossible to reconcile these extreme views through a solution—it is not necessary to call it a compromise—which will give us the largest accommodation possible for the maintenance of good acoustics under modern scientific methods. None of the opera houses referred to has been built under such conditions.

A well-informed professional musician estimates that an audience of 3200 can hear satisfactorily in a properly prepared hall. The editor visited a Los Angeles theater seating some 4000 people, and found the acoustics excellent for a large orchestra. From the top gallery, the values were clear and true. But a solo voice sounded very tiny and unconvincing—both sight and sound reminded one of the effect produced by looking through the wrong end of an opera glass.

An opera house for a great modern city should be large enough to allow all those who desire to hear great artists; but not so large that greatness and artistry are destroyed.

* * *

The Palace of Fine Arts

MR. STEPHEN CHILD, a noted landscape architect of San Francisco, comes forward with an appeal to preserve Bernard Maybeck's masterpiece, the Palace of Fine Arts designed for the Panama-Pacific Exposition, which is now

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the Northern California Chapter of The American Institute of Architects will be held on Tuesday, March 15, 1927. The members of the Society of Architects of Alameda County will be invited to join with us at this meeting, at which the Entertainment Committee will offer us a special program of unusual interest. It is planned to hold the meeting at the Hotel Mark Hopkins. The members will be notified by special letter in regard to details.

FEBRUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, February 15, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m.

The following members were present: Messrs. Morris M. Bruce, Harris Allen, James Mitchell, Earle B. Bertz, John Reid, Jr., William Mooser, G. F. Ashley, J. S. Fairweather, Charles Masten, Albert J. Evers.

Mr. Holder, Mr. Hartley and Mr. McWilliams were present as guests.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

No unfinished business was reported.

REPORTS OF STANDING COMMITTEES

Mr. Allen, for the Publicity Committee, reported regarding publicity in the current issues of newspapers, etc. The Committee reported against paid advertising by the Chapter.

NEW BUSINESS

The Secretary read a communication from the San Francisco Garden Club, asking cooperation. The Secretary was instructed to offer cooperation.

A communication was read regarding a competition for University buildings for the University of Western Australia. Those wishing particulars may obtain them from the Secretary.

A request for endorsement of bills for formation of State Parks Commission was referred to the Building Laws and Legislation Committee, with power to act.

Mr. Hildebrand was appointed representative to the Central Council of the Builders Exchange, with Mr. Morris M. Bruce as alternate.

An invitation was read from the San Francisco Branch of The League of American Pen Women to attend a book fair at the Hotel Mark Hopkins, March 1 to 6, inclusive.

Mr. W. C. Hays presented a notice regarding a fine set of Paris prize drawings on exhibit at the Architectural Building of the University of California. Mr. Hays especially invited the Chapter to a fireside evening to be held on Thursday evening, February 24.

REPORT OF COMMITTEES

Mr. Earle B. Bertz reported progress for the Exhibition Committee. The return from the preliminary letter is not satisfactory. The Committee requests that all Chapter members reply immediately.

Mr. Mooser reported for the Committee on Building Laws and Legislation. This Committee has been working with the State Bureau of Housing, and also on certain additions to the San Francisco Building Law.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

Mr. Hartly of the California Electrical Bureau spoke on the Red Seal system for identification of electrical equipment.

Mr. Holder of the Paraffine Companies, Inc., spoke most interestingly regarding roofing problems.

* * *

The necessary legal steps for changing the name from San Francisco Chapter to Northern California Chapter have been taken, and from now on the new name will be used. The change of name will give a clearer idea of the geographical area which our Chapter represents, since it takes in all of Northern California and Nevada.

---

the last reminder of that great Fair, and in a forlorn state of decay.

He urges that rotunda and colonnade be reproduced in stone, and that the reflecting pool which "doubles the beauty and charm of it all" should also be restored.

Behind the colonnade could be built, in sections as needed, galleries for art collections or schools.

Thus he envisions an Art Center for the Pacific Coast, the Golden West—prophesying pilgrimages from all world civilizations—as now to the Parthenon or the Colosseum.

A splendid dream; would that it might be realized! Even as a faded ruin, the Art Palace is an inspiration to countless thousands. Here is proof undeniable, irresistible, of the Power of Beauty; depending, not on period or style or precedent or rule, but making a well-nigh universal appeal to those qualities of aesthetic perception which exist to a greater or less degree in every human intelligence. Is it not a crime to let this vision die?

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The San Francisco Architectural Club has determined that 1927 shall be its most prosperous and successful year. High hope and confidence and great expectations are placed in the newly elected officers who are respectively:

H. Burnett, president; L. Keyser, vice-president; R. Coleman, secretary; J. Devitt, treasurer; A. Janssen, H. Langley, I. Springer, directors.

The February meeting was well attended and was made of special interest by an address by M. Vinson, an authority on architectural publications; a short talk by Ernest Born and was wound up by a silly stunt staged by Don Works, Al Johnson and Clyde Trudell of the Atelier.

Ira Springer, the new Entertainment Committee Chairman, announces a galaxy of social activities to take place during the year. He promises some novel form of entertainment at each meeting and get-togethers will be held between meetings in the form of picnics, theater parties, etc.

The Atelier has lately been a scene of great activity. Problems are knocked out right and left, and most any night an energetic little group might be seen bent over the boards up on the second floor. Jim Magee has his children busy again in the Order Class.

The boys miss Rene Travelletti and Horace Driver, who left last month for Chicago. The dapper Frenchman returned to Armour Institute and the "bloody Australian" landed a job in Chi.

A certain "homey" atmosphere prevails in the Atelier since the Born family, Ernie and Esther, have taken up their studies there. Ernie is taking the Le Brun Competition and Mrs. Born is "doing" the Emerson Prize. The club as a whole and the Atelier in particular is honored by their visit. We hope that they will make their stay a permanent one.

The Club's weekly Thursday lunch will be held at the Lick Grill for a while instead of at the club quarters, until our chef has served a short term for violating the pure food laws. Luncheon served from 12 noon to 1:30 p. m. All members and friends of the profession welcome.

The Sacramento police were again foiled when Fred Howelling appeared in the city. When not in hiding Fred pounds the boards for Al Larsen.

Voisson is back from L. A. He says he feels as though resurrected from the dead.

The boys are giving Bill Freeman the glad-hand. Willie passed the board and got his ticket last month. Congrats, Bill.

"Lorry" Keyser is also to be congratulated. Lorry holds down two real jobs now. First, he has associated with F. Meyers and M. Jorgensen. Second he is our new vice-president. Lots of work ahead, old man.

The March meeting will be featured by a Mammoth Initiation. Everybody come.

"Trudy."
C. Trudell, *Chairman Publicity Committee.*

* * *

SOCIETY OF ARCHITECTS OF ALAMEDA COUNTY

The February meetings of the Society were well attended. On February 7 the guests were Professor J. W. Gregg of the University of California, who spoke on the relations between landscape architecture and city planning, with special reference to the problems of the East Bay region, and District Attorney Earl Warren, who gave some very interesting information concerning public contracts as they affected architects legally. The meeting of February 21 was addressed by Mr. Fred E. Reed, Oakland realtor, first vice-president, National Association of Real Estate Boards. He outlined the plans and purposes of the State-wide City Plan Conference to be held in Oakland March 4 and 5.

A special meeting was held March 4 to hear Mr. Charles H. Cheney, city planning authority, consultant in the Palos Verdes and Riverside projects, on "Architectural Control and Art Juries."

The Society arranged a comprehensive exhibit of city plans, maps, charts and models, as a part of the conference. It has also provided a permanent exhibit at the Builders' Palace Exhibit, consisting of analyses, sketches, plans, details and photographs of a house built on a sixty-foot lot in Oakland. This exhibit will be changed from time to time.

The weekly column in the *Oakland Tribune* under the general title "Architectural Developments" is being contributed by the Society under a carefully arranged plan providing for a series of articles dealing with architecture and architects' services.

The California State Civil Service Commissioner announces examinations for the following positions: Junior Architectural Draftsman, Assistant Architectural Draftsman, Architectural Draftsman, Junior Estimator, Senior Architectural Draftsman, Assistant Architectural Designer, Architectural Designer, Junior Structural Engineer, Assistant Structural Engineer, Associate Structural Engineer. Application blanks must be filed by March 31st and may be secured from the State Building, San Francisco; the Hall of Records, Los Angeles; the Forum Building, Sacramento.

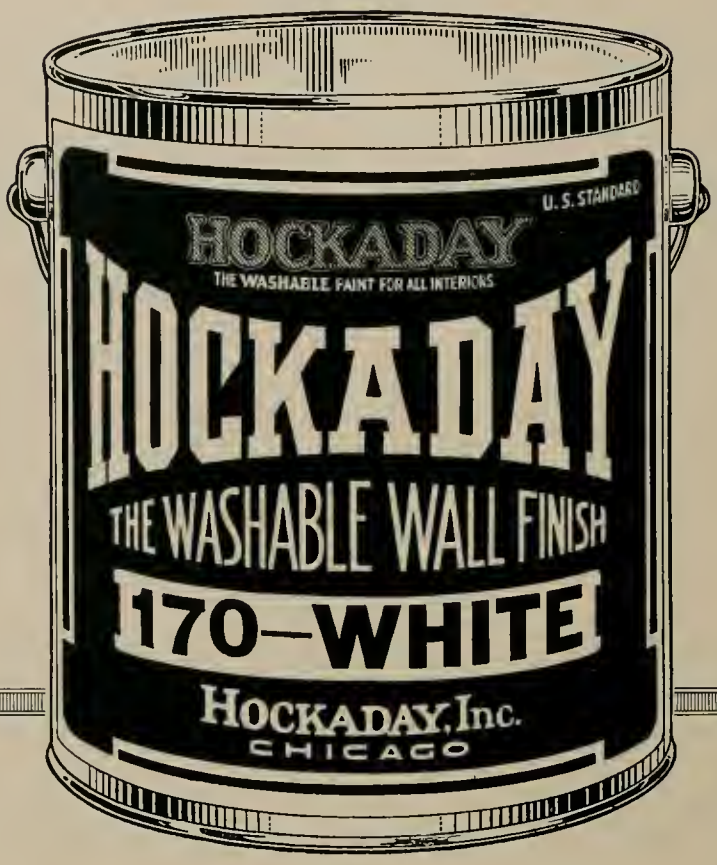
* * *

HILL, HUBBELL & CO. EXPANSION

An additional one-story concrete factory building, containing 5200 square feet, has recently been occupied by Hill, Hubbell & Co. to provide much-needed additional floor space. The new building is being devoted principally to the manufacture of varnish. The main offices of the company are located at 115 Davis street, San Francisco. A branch factory is located in Tulsa, Okla., and sales offices in Seattle, Portland, Los Angeles and New York City.

* * *

The United States Gypsum Company offers the following highly interesting booklets: "Structolite Concrete," "Structolite for Industrial Buildings," "Architectural Data on Pyrobar Roof Construction," "Sheetrock Pyrofill Construction," "Pyrobar Voids." All of these booklets are exceedingly well illustrated and contain much useful information. They may be secured upon application to the United States Gypsum Company, 205 W. Monroe street, Chicago, or from any sales office.



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WHAT IS AN ARCHITECT?

[Concluded from page 10]

To write his papers which he occasionally reads before scientific and popular bodies, to make out lucid reports and descriptions, even to write a creditable specification, he must be somewhat of a litterateur.

And finally to have the chance of exhibiting his skill at all he must have studied hypnotism, animal magnetism, bon mots, divinity, physiognomy, practical politics and what not; not forgetting that he must be a bon vivant and a gallant; to make a success he also must be a consistent hypocrite and a time-server.

To exhibit what we mean by the ignorance not only of the general public, but of those who come in contact with plans and architects, we cull the following from a San Francisco journal which we have just come across. In describing the half-tone photograph of a cottage the author says:

"The exterior view, which your architect calls the 'plan of elevation,' is a departure from the set and inartistic lines of your cut-off-of-the-same-piece, ready-made dwelling, and as a whole is imposing and extremely attractive.

"The illustration is made direct from a photograph, so that it is a faithful reproduction of the house itself, and not an ideal creation of a clever draughtsman."

Here we have a terrible jumble of misstatements—what architect (God save the mark!) could the author have come across who calls a perspective view a "plan of elevation"? And then to put the title in quotation marks to show that it is your architect's term! With all due respect for the author, we don't believe he ever heard any architect say such a thing, or if he did, he must have been playing on the credulity of his listeners, vulgarly called josh-ing him. Then the remark in the last paragraph, although not saying so, leaves an impression that clever draughtsmen's ideal creations are meant to deceive, in comparison to the *faithful* reproduction of the photographs. Here the writer labors under the impression that it only requires *a clever draughtsman* to make an ideal creation. Of course those initiated know that it requires a *designer* who is called an architect when the result is a building. They also know that the ideal creation of an architect drawn on paper, when carried out in a building, is the facsimile of its paper original and looks exactly like it as far as a solid can look like the same drawn on the flat.

We cannot altogether blame the public for these popular fallacies; they are not able to distinguish, with the little enlightenment they have on the subject, between an architect and a quack who hangs out his shingle and advertises himself as an architect.

So it seems the only way to educate them is for the architectural journals and the newspapers to keep digging away and showing up and explaining all these misapprehensions which are constantly showing themselves.

* * *

OUR STAFF IS VERSATILE

The Pacific Coast Architect was host to several San Francisco architects at the "Authors' Breakfast" held February 27 at Hotel Mark Hopkins by the S. F. Chapter, League of American Pen Women. This pleasant event was occasioned by the fact that Miss Zoe A. Battu, of our editorial staff, won first prize in the recent Short Story Contest, instituted by Mrs. Colbourne, president of the League, for a story of San Quentin Prison entitled "Freedom." There were present at the P. C. A. table Mr. and Mrs. John Galen Howard, Mr. and Mrs. Albert J. Evers, Mr. and Mrs. Earle B. Bertz, Mr. and Mrs. Henry H. Gutterson, Miss Battu, and Harris Allen, editor of the magazine.

* * *

"Simplified Practice Recommendation on Lumber" is included in a handbook for architects and builders, volume 28, issued under auspices of Illinois Society of Architects.

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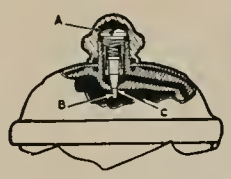

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NEED OF SAFETY ON CONSTRUCTION WORK

[Concluded from page 37]

dents, due to their construction as well as placement on the job. Another source of hazard is the material hoist on the construction job. These hoists, for the most part, are flimsily constructed and no provision is made to safeguard them to protect workmen from falling materials. The principal danger on these material hoists lies in allowing workmen to ride up and down in them. Fatal accidents have occurred, due to cables breaking on these hoists, where the cable is deteriorated or the hoist is hoisted clear to the top of the sheave beam, which causes the cable to snap.

Another source of danger is falling materials, due to inadequate protection of floor openings and hoistways. This constitutes one of the greatest hazards on construction jobs and demands serious attention. Handling materials takes its toll of accidents also, especially where defective or improvised equipment is used and where there is improper piling and placing of piles. Protruding nails add to the toll of accidents and many of these nail punctures and resulting complications could be prevented by the men bending down protruding nails, piling such lumber in one particular place and by requiring that the men wear thick-soled shoes on the job.

The foregoing is only a partial list of the hazards encountered on construction jobs, but will give an idea of the urgent need for organized safety work on each and every job. Safety is no longer a matter of choice, for the public demands that everything possible be done to protect human life. If a contractor intends to stay in business, he must give this matter serious thought. Competition is very keen and the margin of profit on any job depends to a great extent on the number of accidents. There are unseen costs to accidents, such as the big labor turnover, decreased production, time lost by the workers and breaking down of the morale on the job. Contractors must change their general method and seek to organize on the basis of their superintendents and foremen giving safety work the attention it deserves, for safety and production go hand in hand.

First the contractor himself should be sold 100 per cent to the idea and then he should be advised by a competent engineer as to the methods and means of making his job safe. Not only is it necessary to safeguard the physical conditions on the job, but all workers must be educated in this movement. There are accidents due to the personal element which can be prevented only by a campaign of education in safe practices and inculcating the safety idea into the minds of the workers.

* * *

THE INTERIOR ARCHITECT

[Concluded from page 36]

two men is so closely interdependent that the educational and training standards of both professions must be practically equal before any constructive progress will be made in bringing about harmonious working conditions. In other words, I hold that interior decoration is a profession whose proper practice requires quite as much training, background, experience, application and close devotion as the practice of architecture, engineering, writing or any other similar profession.

* * *

OREGON CHAPTER ELECTS OFFICERS

At a recent meeting the Oregon Chapter, A. I. A., elected the following officers for the ensuing year:

President, O. R. Bean; vice-president, W. R. B. Wilcox; secretary, A. Glenn Stanton; treasurer, Fred Allyn.

* * *

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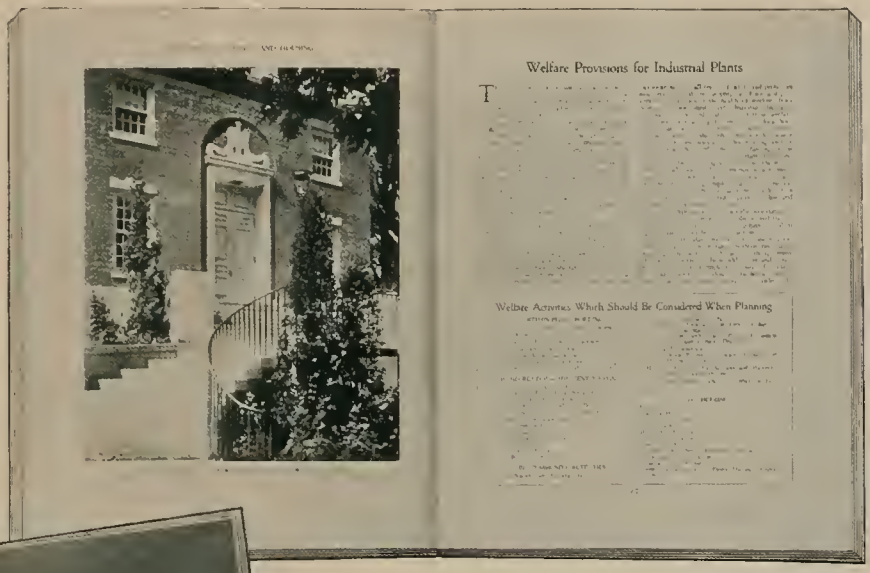

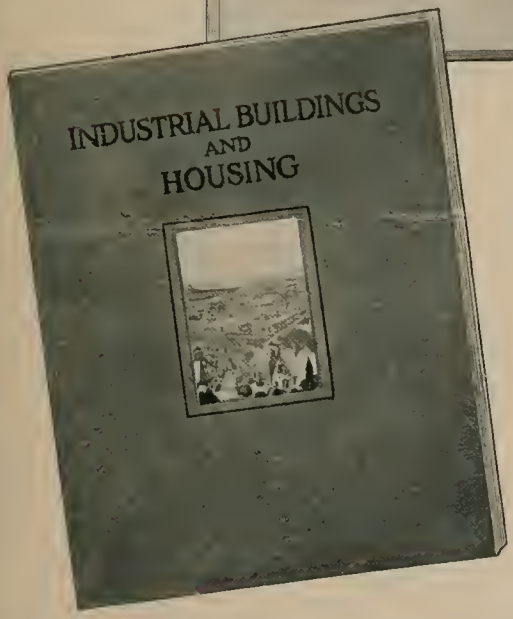

THIS valuable new book on "Industrial Buildings and Housing" provides a wealth of usable material, for the architect who is engaged in designing modern industrial buildings.

The extremely interesting and detailed treatment of this timely subject is indicated by the following chapter headings selected from the table of contents: "The Romance of the Factory," "Modern American Types of Factory Architecture," "Welfare Provisions for Industrial Plants," "Planning and Building the Factory," "Practical Houses for Industrial Employes."

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RESIDENCE COMPETITION

Announcement has been made of a nation-wide architectural competition for the best designs for a residence and garage built principally of wood, with $3,500 in cash awards offered by C. W. Stimson, prominent Seattle lumberman, and the West Coast Lumber Bureau.

This contest is sponsored by and conducted under the auspices of the Washington State Chapter American Institute of Architects and is known as the "West Coast Woods Architectural Competition." It is open to any architect, architectural firm, designer or draftsman in the United States.

J. Lister Holmes, A. I. A., of Seattle, has been selected as professional adviser, and architects composing the committee on competitions for the State chapter are: Harlan Thomas, chairman; J. Lister Holmes, vice-chairman; William J. Bain, David J. Myers and Robert F. McClelland, all of Seattle, and Nelson J. Morrison of Tacoma.

The competition will close at 5 p.m. on August 1, 1927, and the first prize design will receive $2,000 in cash, the second prize $500 and ten designs receiving favorable mention will be awarded $100 each.

The program of the competition provides that the subject of the design shall be an attractive all-year-round residence and garage, built principally of wood, the house containing not more than seven principal rooms confined, with the garage, to an immediate site of 12,000 square feet. The garage may either be a part of the house or detached. The plans shall be convenient in arrangement and adapted to general living conditions.

The jury of award will consist of five architects of national repute selected from representative sections of the United States. The program of the competition provides that the jury of award shall give consideration to the following points:

"1. Novelty and originality in the treatment and use of wood native to the Pacific Northwest.

"2. Excellence and ingenuity of plans.

"3. Architectural merit of the design and fitness of the application to a frame house.

"4. Practicability of construction.

"5. Fitness of the design as a whole to meet the needs of the problem."

Excellence of drawings also will be given consideration by the jury, but will rate a small percentage in proportion to the other points. The competition will be conducted under the code of the American Institute of Architects. "The special purpose and intent of this competition," according to the statement of the committee of architects in charge, "is to develop and bring forth the uses, applications and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods have as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped that the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results."

Further particulars may be obtained from the offices of PACIFIC COAST ARCHITECT or by addressing the West Coast Lumber Bureau, Seattle.

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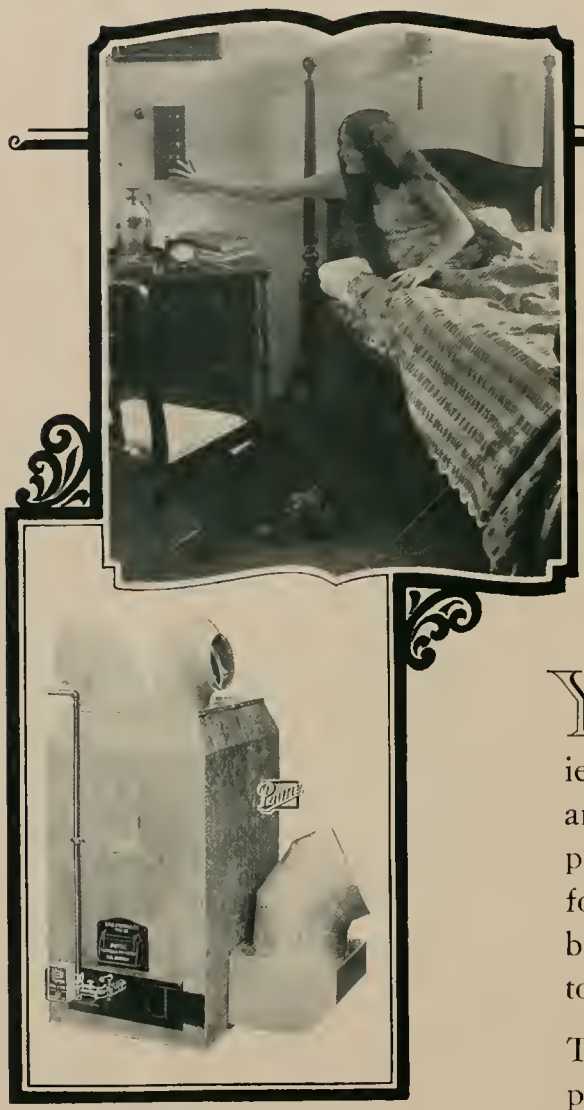

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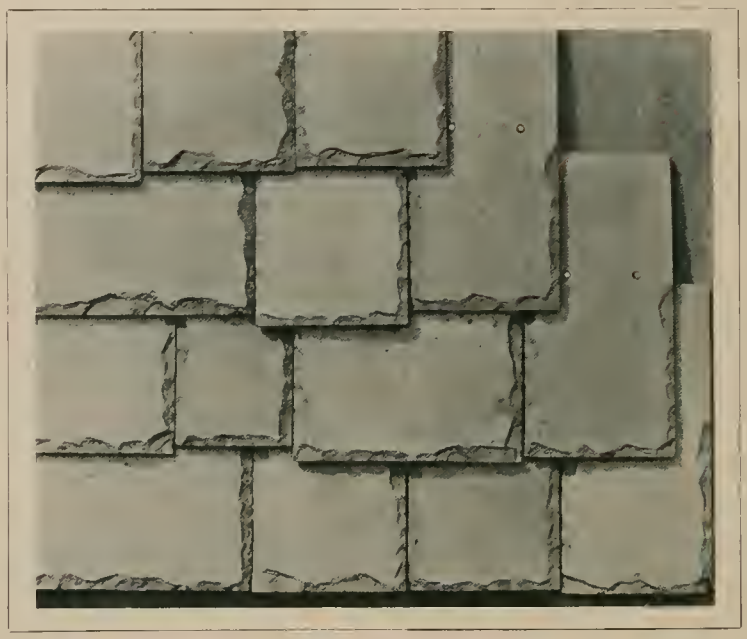

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COMPETITION IN DESIGNS FOR THE PLANNING OF THE CIVIC CENTER, BIRMINGHAM, ENGLAND

(Through the courtesy of S. F. Office, Bureau of Foreign and Domestic Commerce, U. S. Dept. of Commerce)

The General Purposes Committee of the Corporation of the City of Birmingham, England, have invited town planning experts, architects, and surveyors of all countries to submit designs in competition for the planning of the new civic center which it is proposed to lay out. The conditions of the competition and notes for the guidance of competitors are submitted with accompaniments.

A premium of £1,000 ($4,666.50) will be awarded to the design placed first, and a further sum not exceeding £1,000 will be divided between the authors of other designs approved by the assessor.

Conditions of competition, instructions to competitors, and plan of site may be obtained on application to Mr. Herbert H. Humphries, M. Inst. C. E., the city engineer and surveyor, on payment of a deposit of £1 1s ($5.11), which will be returned after receipt of a design or the return of the documents supplied.

Designs, in sealed packages, endorsed "Design for Civic Center," must be delivered to Mr. Herbert H. Humphries, M. Inst. C. C., Council House, Birmingham, England, not later than June 30, 1927. Any questions which the competitors desire to ask must be addressed to the city engineer on or before January 31, 1927, and all such questions and answers thereto that the assessor considers necessary will be sent to each competitor and will be considered as forming part of the conditions.

The city of Birmingham has a population of about 1,000,000, being the second city in size in England, and is regarded as the center of the West Midland region of England, comprising six counties, which has a total population of 3,000,000. The present civic buildings are not adequate to the demands on them, and it is desired to provide sites for additional ones so disposed as to enhance the dignity of this important city. The object of this competition is to secure a plan which will bring about an impressive grouping, amid pleasant surroundings, of the important public buildings which it is intended to erect.

The writer recalls with pleasure that he forwarded the Government invitations which resulted in the winning, by an American, of the prize offered for the plans submitted for the capital city of Australia, which is soon to be officially dedicated at Canberra, Australia, and hopes that some interest may be aroused in other Americans by this invitation for the submission of designs for the new civic center to be constructed in Birmingham, England.

Accompanying the Conditions of Competition and Notes for Guidance of Competitors will be found:

(a) A general plan of Birmingham, scale 3½ in. —1 mile.
(b) A plan of the site to the scale of $\frac{1}{1250}$
(c) Aerial photograph of the site.
(d) Photographs of Municipal Buildings, Hall of Memory, etc.
(e) Declaration Form to be filled in by the competitor and envelope for same.

* * *

Gypsum lath in bundles that are handled by the lather with at least the same ease that wood lath is handled was announced at the Silver Anniversary Convention of the United States Gypsum Company under the trade name of Bundled Rocklath. Each bundle contains lath for the covering of thirty-two square feet of wall and ceiling surface. The individual pieces of lath come in two sizes. One is 16 inches by 48 inches, and of these there are six in a bundle. The other is 16 inches by 32 inches, and of these there are nine in a bundle. Each bundle weighs 60 pounds.

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Pilaster of sand-etched Douglas Fir on stairway of Hotel Emerson. This design has the early pioneer hunter of the Pacific Northwest for a motif.

All woods cannot be successfully sandblasted. There must be a distinct contrast in hardness between the spring and summer wood, the grain fairly close and the fibers straight and parallel, as in Douglas Fir, so that the softer part of the wood will be eaten away smoothly and the harder part left intact.

Sand-etched, hand colored Douglas Fir panel in lobby of Hotel Emerson, Hoquiam, Washington. Robert C. Reamer, Seattle, Architect. Note tapestry effect.

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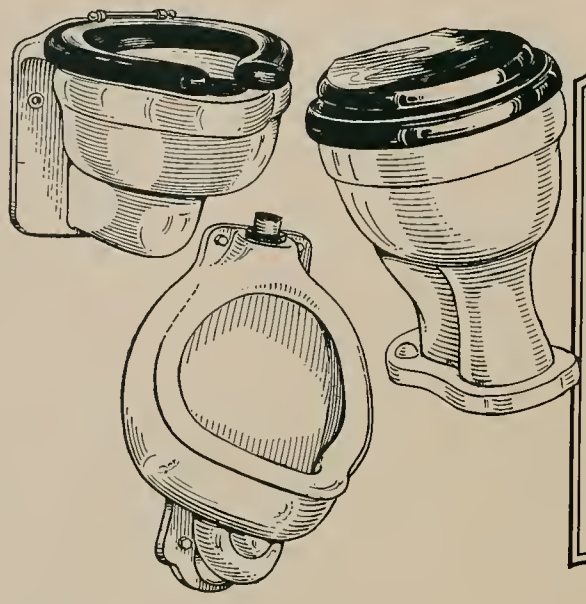

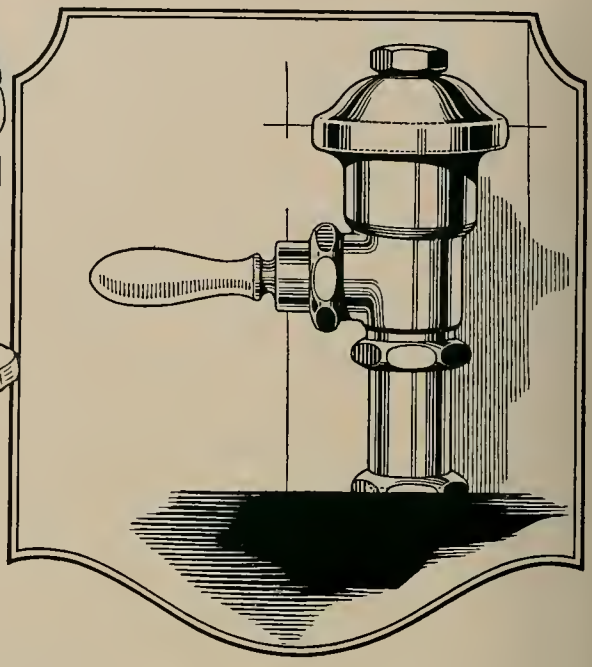

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · APRIL 1927 · NUMBER FOUR

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RESIDENCE OF MR. FREDERICK LAW OLMSTED, PALOS VERDES, CALIF. MYRON HUNT, ARCHITECT

PALOS VERDES—*Where Bad Architecture Is Eliminated*

[BY MYRON HUNT, F.A.I.A]
President Palos Verdes Art Jury

ARCHITECTS have long advocated that some means should be set up to stop the 90 per cent of poor stuff—badly designed, badly proportioned and off-color—that goes into our cities, with consequent building depreciation and loss, not only to the owners but particularly to surrounding neighborhoods.

It is therefore most encouraging to find at Palos Verdes Estates an area of 3200 acres (five square miles), eventually to be 16,000 acres, where nothing can be built that does not measure up to "a reasonable decency of design and color." The protective restrictions for this great suburb of Los Angeles have from the beginning required that nothing be built, and that no color be put on or changed, until approved in writing by an Art Jury, which is permanently established, and endowed with $300,000 to produce funds to pay the best possible men to serve, together with adequate safeguards looking to the perpetuation of the jury in such a manner as to insure its continued independence, together with an insurance of there always being representation of the local property owners on the jury. The arrangement is such that the majority of the jury must always be selected from men nominated by the national organizations representing the architects and the national organizations representing the city planners, coupled with local authorities acting ex officio.

This arrangement was deliberately made in order to insure against the possibility of any local clique getting the control of the jury at any time in the distant future, and perhaps changing the fixed policy which it was assumed would have dominated the past personnel of the jury with a majority of outside professional talent.

After three years' service as chairman of this Art Jury or Architectural Board of Review, as it might be called, I am glad to say that I think we have solved one of the greatest of our modern problems in cities. I know that this kind of a system will work. We have been doing it successfully and we have yet to find anyone who in the end was not pleased with the Art Jury's recommendations and requirements. The buildings passed upon have all been held up to a good standard of design, without putting any undue

Arcade Sidewalk in Front of Stores at Malaga Cove Plaza
Webber, Staunton & Spaulding, Architects
Eventually this arcade will be continued around the plaza, for which a complete design has been established with the approval of the Art Jury, this being the first building erected from the design.

additional financial burden on the home builder, and the result is that we have none of the poor or eccentrically designed residences which so often blight an otherwise charming neighborhood. The design of many of the houses in the district are, as must be expected, distinctly better than others, and many of them are far and away above what would ordinarily be termed "good architecture."

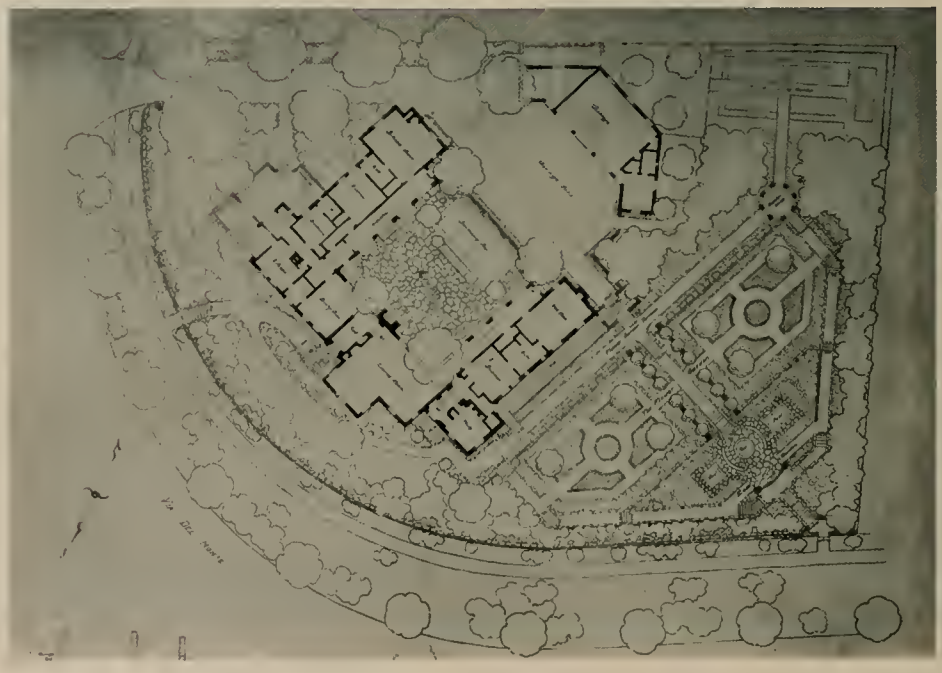
Some method or methods should be found for more cities to set up a barrier, an Architectural Board of Review, which would insist that the design of buildings and their proposed exterior coloring be reasonably good. I believe that the Palos Verdes scheme of required review before a competent board is in line with what must be done very generally, and I trust that the success we have met with will further lead the way for a very general movement in cities to organize a wise control of architectural design. This is the only way successfully to stop depreciation and deterioration of neighborhoods.

However, no Architectural Board of Review or Art Jury is likely to succeed unless in the first place, as at Palos Verdes, it is given complete judicial status with veto power, and, second, that its members shall always be sufficiently and continuingly qualified to act as experts as well as reasonable and experienced human beings. To insure the latter it is necessary that nominations for membership on the jury be absolutely limited; that they be made by organizations such as the American Institute of Architects, the American City Planning Institute and other qualified groups. Otherwise, the respect for the Board and its decisions is bound to be broken down. Such a board must particularly have the respect of the architects of the general community, and to that end a majority of its members must always be men trained in the arts. The best architect cannot object to having his work passed on by what he considers a jury of his peers. Palos Verdes is fortunate in having so constituted its jury permanently that such a group of members must always result.

The Palos Verdes project is particularly enjoyable to work with, because Mr. Jay Lawyer, the general manager, and the Bank of Italy, which is trustee for the project, had that foresight and vision which led them to assist in the formative days of the development of the jury and of its rules for procedure, and then to accept and carry out in their entirety the general town plans and the scheme of protective restrictions as originally formulated under the advice of Olmsted Brothers, landscape architects, and Chas. H. Cheney, consultant in city planning.

Design Approved by Art Jury for Lunada Bay Plaza. Kirkland Cutter, Architect; Olmsted Brothers, Landscape Architects

END PAVILION, MALAGA PLAZA STORES—PALOS VERDES, CALIFORNIA
WEBBER, STAUNTON & SPAULDING, ARCHITECTS



RESIDENCE OF MR. A. E. CAMERON, PALOS VERDES, CALIFORNIA
KIRKLAND CUTTER, ARCHITECT

ABOVE—SANTA MONICA BAY AND MALAGA COVE. SCHOOL, PALOS VERDES. ALLISON AND ALLISON, ARCHITECTS.
BELOW—PLAN OF PALOS VERDES ESTATES; DARK AREAS SHOW BUSINESS CENTERS; DOTTED AREAS, SCHOOLS AND PARKS; BALANCE, SINGLE-FAMILY DWELLINGS

RESIDENCE OF CHARLES H. CHENEY, PALOS VERDES, CALIFORNIA
CHARLES H. CHENEY AND C. E. HOWARD, ASSOCIATE ARCHITECTS

ABOVE—RESIDENCE OF MRS. PHIL J. KERR, JR., FOUND THE MOST WORTHY OF NOTE IN THE ART JURY ANNUAL AWARDS IN 1925. C. E. HOWARD, ARCHITECT. BELOW—THE COMSTOCK RESIDENCE ON VIA LA SELVA, RUOFF AND MUNSON, ARCHITECTS

ABOVE—RESIDENCE OF MR. AND MRS. HAMMOND SADLER, PALOS VERDES, CALIFORNIA, DESIGNED BY MR. SADLER. BELOW—RESIDENCE OF MR. AND MRS. GEORGE GIBBS, JR., PALOS VERDES, CALIFORNIA, DESIGNED BY MR. GIBBS

RESIDENCE OF MR. AND MRS. FREDERICK LAW OLMSTED, PALOS VERDES, CALIFORNIA
MYRON HUNT, ARCHITECT

LEFT—THE WEST FRONT OF MALAGA COVE SCHOOL, PALOS VERDES ESTATES. ALLISON AND ALLISON, ARCHITECTS.
RIGHT—ENTRANCE DOORWAY OF A RESIDENCE IN MARGATE, PALOS VERDES ESTATES. W. L. RISLEY, ARCHITECT.

CAMERON RESIDENCE, PALOS VERDES. KIRKLAND CUTTER, ARCHITECT. BEDROOM FIREPLACE IN MISS REYNOLDS' RESIDENCE, PALOS VERDES. PAUL WILLIAMS, ARCHITECT. MISS REYNOLDS' LIVING-ROOM FIREPLACE, PALOS VERDES. PAUL WILLIAMS, ARCHITECT. RESIDENCE OF GEO. T. MORAN, PALOS VERDES. A. F. MANTZ, ARCHITECT

RESIDENCE OF MRS. JAMES T. DAWSON, PALOS VERDES, CALIFORNIA
C. E. HOWARD, ARCHITECT

PALOS VERDES ESTATES—*A Model Residential Suburb*

[BY CHAS. H. CHENEY]
Consultant in City Planning

CALIFORNIA has the distinction of having under development the best protected and most comprehensively planned residential suburb in the United States, on the coast near Los Angeles, in the great Palos Verdes Estates project of 16,000 acres.

Many schemes for residential suburbs and many town plans have been well conceived, some even well launched, on the Pacific Coast, but very few, unfortunately, have been carried into execution in the spirit and with the ideals in which they were originally planned. It is therefore encouraging to find at Palos Verdes Estates that the original town plans by Olmsted Brothers, landscape architects, and Charles H. Cheney, consultant in city planning, prepared in 1923, are being carried out in practically all the general details of arcaded plazas, zoning, major traffic street system and rich street planting, park and boulevard system, well planted schools, playgrounds, and parks, golf courses, bridle trails, control of architecture (including color) by a permanent art jury, with a permanent community association for maintenance levying an annual tax, the same as in the city of Los Angeles, and other fine features which give finish to a great project of this kind.

Already some 2600 acres of subdivision on this plan have been filed of record, and 3500 lots are sold out of a total of some 5000, in the 3225 acres now under development. Three and a half million dollars of improvements of streets, utilities, planting, etc., had been done up to January 1, 1927, and as much again is to be spent during the next two years. Hence this project is now well along towards being built. Over a million and a quarter in building permits were issued up to April 1, 1927.

Palos Verdes Rancho lies at the southwest corner of the Los Angeles metropolitan district about twenty miles from the center of the city, and includes twelve miles of seacoast, on beautiful rolling hills with many charming bays and inlets, on the promontory which projects into the ocean toward Catalina Island, between Redondo Beach and San Pedro. Here the Vanderlip Syndicate acquired 16,000 acres, 25 square miles, in 1913, becoming the sixth owner in succession from the original grant of the King of Spain.

The object of the first development was to furnish a residential neighborhood assured of a better environment than had heretofore been offered about Los Angeles—more open space, better recreation areas, more careful control of architecture—such as can be found elsewhere in the United States to a limited degree in such established districts as Roland Park, Baltimore; Forest Hills, Long Island, or St. Francis Wood, San Francisco. Hence in Palos Verdes approximately twenty-five per cent of the whole area is dedicated for parks and recreation.

The first area developed has been the 3225 acres lying along the northern and western fringe of this great area. The initial development is financed in comparatively small amounts through the Palos Verdes Trust, by several thousand participating owners, about two thousand of whom have bought home sites at reduced rates as underwriters. Further areas, it is expected, will be developed along similar lines in conformity with the general town plan for the whole area, a plan which takes full account of the character of the land and makes free use of its sweeping contours.

Unlike the English garden cities, Palos Verdes is not planned as a self-contained industrial and residential unit. It was conceived primarily as a suburban residential district for a metropolitan area which now contains close to two million people. The zoning done by restriction therefore reserves over 90 per cent of all lots for single-family dwellings. Local business centers consist of a few lots each, surrounded by a small group of apartment and house-court sites; necessary stores, garages, service stations and the like are being located in a few compact blocks. The number and kind of these buildings are strictly limited, and the community controls their architectural design.

Definite standards of architecture have been established; in most parts of the Estates these require the use of a type appropriate to the Southern California climate—its predominant features being walls of light-hued plaster and tile roofs. No billboards or general advertising signs can be erected anywhere in the Estates; the few necessary store and business signs are subject to review by the Art Jury.

By planning so large a tract at a time, it was possible not only to group residence and shopping districts into convenient community units—the store centers being approximately two miles apart—but to make exceptional provision for open spaces and recreation. Every mile across the property, about ten acres has been set aside for an elementary school-playground-park unit; every two miles, twenty-five acres for a junior high school and children's ball fields; every three miles, forty acres for a senior high school and community playground. A 213-acre park and golf course, with grass greens, fairways, and clubhouse complete, has been deeded to the community for permanent recreation use; together with four miles of ocean shore park and about two hundred acres of additional parks and gulches, linking up, with paths, roads and bridle trails, all parts of the property.

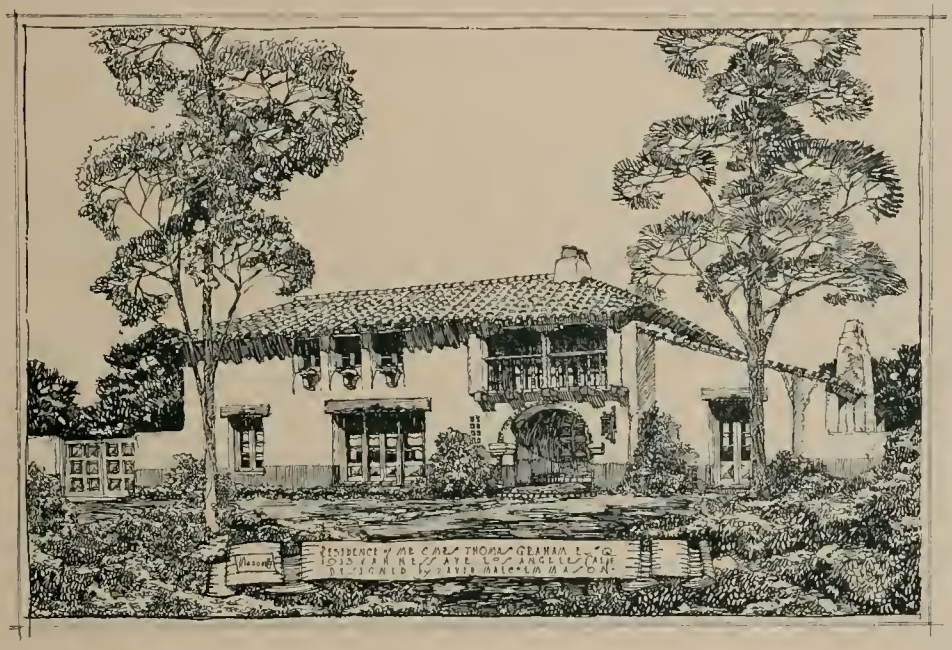
Title to these parks has been turned over to the Palos Verdes Homes Association, which was incorporated as a nonstock, nonprofit community organization to bridge the gap that usually occurs in a new section between the time of its first settlement and the incorporation of a city government—a gap which is full of embarrassing possibilities for those whose interest lies in prompt and continuous operation of community service. This association, in which every building site has one vote, has power to interpret and enforce all the restrictions attached to the property and to collect an annual maintenance tax, which is created in the restrictions by a recurrent annual lien.

[Continued on page 53]

House on Via La Selva. Ruoff and Munson, Architects

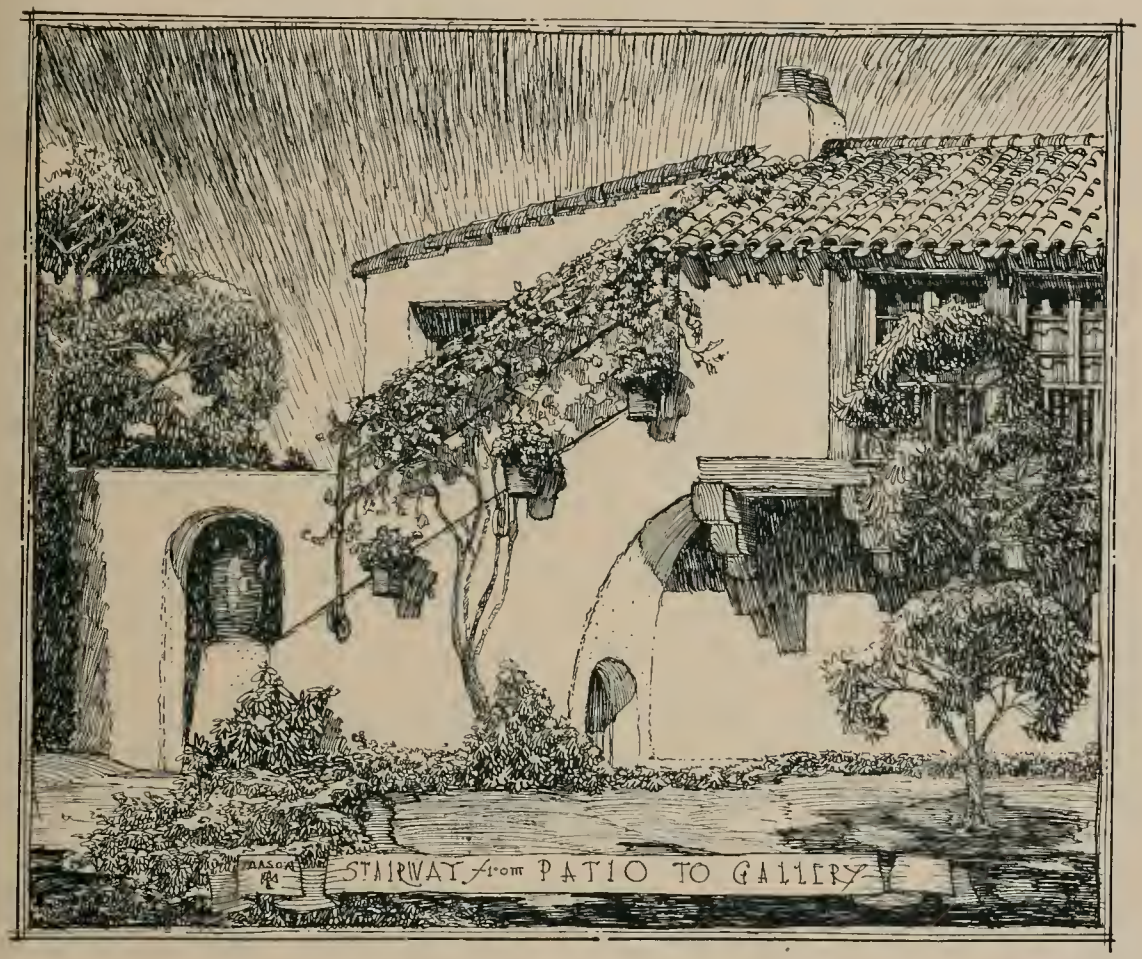
DINING-ROOM, LA VENTA INN. KIRKLAND CUTTER, ARCHITECT

DINING-ROOM, RESIDENCE OF A. E. CAMERON, PALOS VERDES. W. L. RISLEY, ARCHITECT.

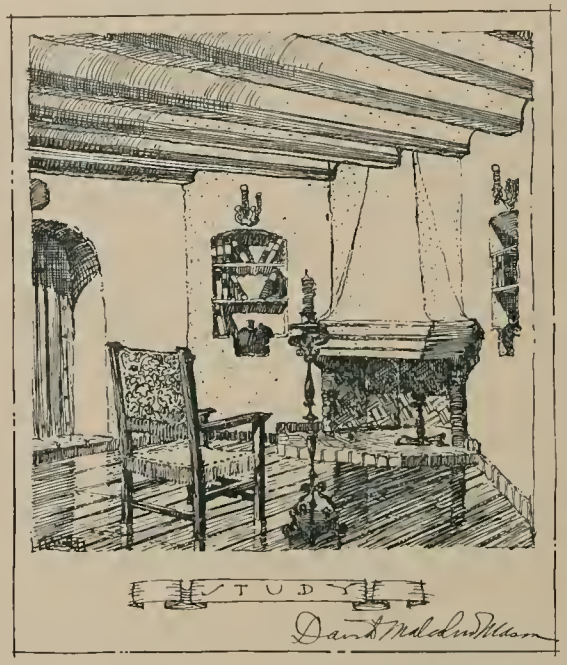


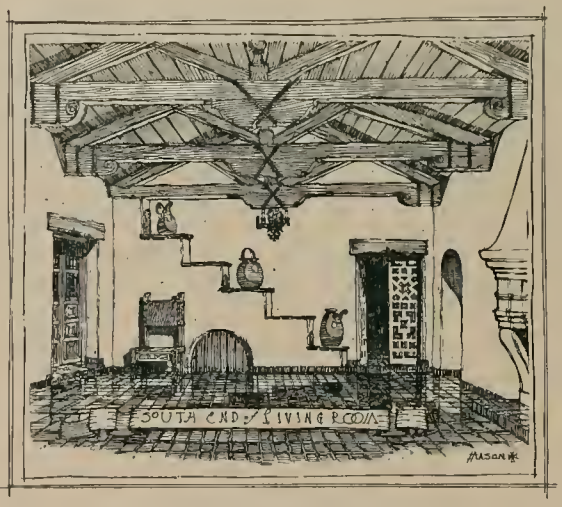
RESIDENCE OF MR. THOMAS GRAHAM, LOS ANGELES, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON

PATIO, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON



PATIO STAIRS, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON





LIBRARY AND LIVING ROOM, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON

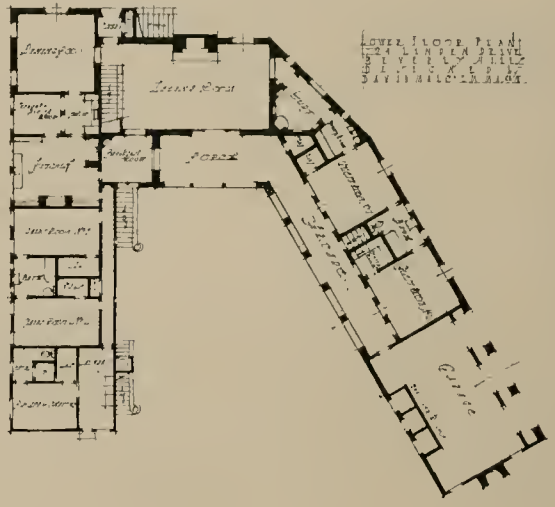
DINING-ROOM, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON

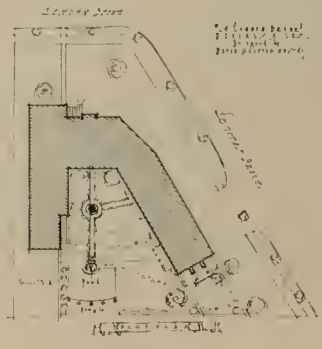
RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON

ENTRANCE DETAIL. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON

PATIO. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON

PATIO. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON





RESIDENCE IN
BEVERLY HILLS, CALIFORNIA.
DESIGNED BY
DAVID MALCOLM MASON

PATIO VIEWS. RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON

RESIDENCE FOR MR. CHARLES CARPENTER, LOS ANGELES, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON

RESIDENCE FOR MR. ROBERT OVERELL, LOS ANGELES, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON

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American Institute of Architects

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REPORT—CALIFORNIA CITY PLAN CONFERENCE

[BY HARRIS ALLEN, A.I.A.]

ON March 4th and 5th the Second Annual State-wide Conference on City Planning was held in Oakland under the auspices of the California Real Estate Association and the League of California Municipalities. Over 100 California cities were represented, with a total attendance of 2500. The work of assembling this large convention and of preparing the program responsible for its success was directed by Fred E. Reed, of Oakland, chairman of the City Planning Division of the National Real Estate Association. Through the efforts of Mr. Reed and his Invitations Committee 10,000 programs of the convention were distributed.

Among those receiving such notices were the Governor of the State, the Lieutenant-Governor, all Senators and Assemblymen, all mayors or head officials of every California city listed in the State Roster, the chairman of every board of supervisors in California, all county clerks, district attorneys, tax collectors, auditors, assessors, recorders, surveyors, sheriffs, superintendents of schools, all city clerks, city attorneys, city engineers, the presidents and secretaries of every chamber of commerce in the State, the president of every club belonging to the California Federation of Women's Clubs (over 500 here, alone), 210 uptown associations and improvement clubs, the members of the Oakland Council of Churches, the president of each service and development club around San Francisco Bay, individual members of the Oakland Real Estate Board and the Oakland Chamber of Commerce, the president and secretary of every realty board in California, and over 1000 individuals gathered from various sources as being interested in city planning. Besides those listed, many invitations were broadcasted to numberless miscellaneous organizations and to persons not specifically catalogued.

Notices were sent out by the California Real Estate Association offices in Los Angeles to individual Los Angeles members, all officers of the National Association, and to 120 newspapers in California, to whom publicity was also sent.

The chairman of the General Invitations Committee was Mr. George E. Gross, Oakland county clerk, his vice-chairman being Mr. James C. Holland, deputy county clerk. The chairman of the Women's Division of Invitations Committee was Mrs. O. P. Cole, president of the Civic Center, and her vice-chairman was Mrs. Bessie Wood Gustason, past president of the Business and Professional Women's Club of Oakland.

The program was both inspirational and practical:

OPENING SESSION—*Friday, March 4, 1927*

Fred E. Reed, Chairman, City Plan Division of the California Real Estate Association, presiding.
Music—Oakland Real Estate Board Glee Club.
Invocation—Rev. Robert Elliott Brown, First Congregational Church.
"Welcome."
Hon. John L. Davie, Mayor of the City of Oakland.
Fred R. Caldwell, President, Oakland Real Estate Board.
Charles P. Howard, President, Oakland Chamber of Commerce.
Harrison S. Robinson, President, Major Highway and Traffic Committee of One Hundred, Oakland.
Opening Statement by the Chairman.
John Nolen, Cambridge, Massachusetts, President, American City Planning Conference.
"The Importance of Citizens' Committees in Accomplishing the City Plan."
Miles Humphreys, President, Fresno City Planning Commission.
"City Plan Procedure in the Smaller Cities."
David R. Faries, Executive Vice-Chairman and Counsel Major Highways Committee of Los Angeles Traffic Commission.
"Work of Major Highways and Traffic Commission in Los Angeles."
Stuart S. Hawley, Chairman, Executive Committee, Major Highway and Traffic Committee of One Hundred.
"The Major Highway and Traffic Plan for Oakland."
Harland Bartholomew, Consultant National Capital Park & Planning Commission, Washington, D. C.
"How St. Louis Developed and Carried Through Her $88,000,000 City Plan Project."
Recess for Official Photograph.

Luncheon

Fred R. Caldwell, President, Oakland Real Estate Board, presiding.
Invocation—Rudolph I. Coffee, Ph. D., Temple Sinai.
Harry B. Allen, San Francisco, President, California Real Estate Association
"Aims and Ideals of the Realtors of California."
Dr. John J. Sippy, Stockton, President, League of California Municipalities.
"Relation of the City Plan to Public Health."
Harry C. Knight, Oakland, Vice-President, California Real Estate Association
"The Builders' Responsibility in City Planning."
Charles P. Howard, President, Oakland Chamber of Commerce.
"Planning the City for Industry."

Friday Afternoon

William J. Locke, Alameda, Executive Secretary, California League of Municipalities, presiding.
Gordon Whitnall, Director, Los Angeles City Planning Commission.
"Relation of Building Heights to Street Widths; Street Widenings and Who Should Pay the Bill?"
Rollin L. McNitt, President, Los Angeles City Planning Commission.
"The Law of Zoning."
Carl Bush, Vice-Chairman, Los Angeles County Regional Planning Commission.
"Planning Business Districts in the Outside Areas."
Dr. Carol Aronovici, City Planning Consultant.
"Extended Eminent Domain in Street Openings; Building Set-Back Lines."
Harry H. Culver, Culver City, President, Los Angeles Realty Board.
"Subdivision Control."
Discussion led by Herbert L. Breed, General Counsel, California Real Estate Association, and A. E. Brock, Assemblyman and former Mayor of Redlands.

Banquet

Harry B. Allen, President, California Real Estate Association, presiding.
Dr. Aurelia Reinhardt, President, Mills College.
"There's Inspiration in the City Plan."
Hon. Joseph R. Knowland, Publisher, Oakland Tribune.
"The City Plan and the Community Life."
Charles Keeler, Manager, Berkeley Chamber of Commerce.
"Building Better Cities in California."
Leroy Goodrich, Commissioner of Public Works, City of Oakland.
"Team-Work Between City Officials and the Property Owner."

Saturday, March 5, 1927

Invocation—Rev. T. J. O'Connell, St. Patrick's Church.
Hugh R. Pomeroy, Secretary, Los Angeles County Regional Planning Commission.
"What Regional Planning Has Accomplished in Los Angeles County."
Frederick Dohrmann, Jr., President of San Francisco Bay Counties Regional Plan Association.
"A Regional Plan for California's Metropolitan Areas."
Stephen Child, Consultant in City Planning.
"The Federation of the Boroughs of San Francisco Bay."
Gustavo B. Hegardt, First V.-P. American Society of Port Authorities.
"Harbor Terminals and Their Approaches."
George A. Damon, Pasadena, Secretary, Los Angeles City Planning Association.
"Relation of the Motor Bus to Other Methods of Transportation."

Luncheon

Invocation—Rev. Lloyd B. Thomas, Rector Trinity Episcopal Church.
J. W. Gregg, Professor of Landscape Design, University of California.
"Parks, Parkways, and Recreation Areas a Vital Need in Developing a Higher Civilization."
Charles H. Cheney, Consultant, Palos Verdes and Riverside.
"Architectural Control and Art Juries."

Saturday Afternoon

Hon. Frank D. Stringham, Mayor of Berkeley.
"Legislation Proposed at Sacramento."
Discussion led by William J. Locke, Executive Secretary, League of California Municipalities.
Report of Resolutions Committee.

[Continued on page 57]

Where the *Best* is Required

IN preparing a permanent home for a great financial house like Peirce, Fair & Co., San Francisco, only the highest quality of craftsmanship and material could be accepted. Complete co-operation between architects and contractor made this possible. Architects for remodeling, Ward and Blohme. Hardwood installation by Home Manufacturing Company. Painting and decorating by A. Quandt & Sons [since 1885]
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SOLUTIONS OF THE TRAFFIC PROBLEM

[BY EDWARD D. LANDELS]

THE streets of most American cities were designed to accommodate street cars and horse-drawn vehicles, and in most instances were laid out with but one thought in mind, that of "getting downtown." Their direction and location were determined largely by the business exigencies of real estate subdividers. Nearly every city, as a result, today faces the task of transforming a jumbled mass of nineteenth century horse and buggy streets into a circulatory system of automobile thoroughfares. The difficulties facing the accomplishment of this task and the manner in which they are being met form today perhaps the most interesting and the most important phase of urban development.

Secretary Hoover has said that traffic congestion now affects the cost of every necessity of life. The total cost of the inadequacy of traffic facilities to the people of the United States has been estimated to reach the astronomical figure of $2,000,000,000,000 a year.

The street traffic survey recently completed in Chicago included studies of the cost of operation per unit hour of all classes of vehicles. Upon the basis of their studies and of further studies of traffic delays, it was estimated that a reduction of traffic delays 10 per cent would save the people of Chicago $75,820 a day, or $27,295,200 per year, "an amount which would substantially affect the cost of living in the city."

By only four methods may the effects of traffic congestion be alleviated; by the efficient regulation of traffic movements; by the limitation of the height and volume of buildings and by the limitation of the population upon given areas; by the construction of new streets; by the correction of defects in existing street systems.

The regulation of traffic and pedestrians has done much to relieve congestion and delay. It has definite limitations, however, and by no means offers a permanent solution.

The regulation of the height and bulk of buildings as a means of reducing traffic congestion has been forcing itself upon the attention of traffic engineers and city planners. That the outpouring of thousands of people from high office buildings onto narrow streets is one of the chief causes of traffic difficulties is generally admitted. It is contended by some, however, that by housing many in a few high buildings, rather than in many smaller scattered buildings, many street traffic movements are altogether eliminated.

Los Angeles has always limited the height of her buildings to 150 feet. The tendency in this direction, however, is to limit the "bulk" rather than the height of buildings; the maximum bulk being determined by the area of the lot and the width of the street.

Milwaukee has an ordinance which provides that no structure shall be erected the cubical content of which exceeds the sum total of the area of the lot upon which it is erected, multiplied by 125 feet. In New York a building at the street line must not be higher than 2½ times the street width, and above such a height it must be set back one foot for each additional five feet in height. The City Club of New York is advocating limiting the height of all buildings to the width of the street upon which they front, excepting, of course, ornamental towers.

The problem of building-height limitation is one which yet deserves much study. At present it does not appear to offer a practical or by any means complete solution of the traffic problem. The same may be said of the limitation of population on given areas through zoning legislation. Much could be said on these matters which the limitations of this paper forbid.

The construction of new streets and the elimination of defects in existing street systems present the immediately practical solution of the traffic problem. In undeveloped portions of a city, when once the principles upon which the street layout must be predicated are determined, it is a comparatively simple task. In built-up portions of a city, however, a system of thoroughfares must be built upon existing streets; there, the ideal system must be compromised by what is feasible.

The laying out of streets is work requiring engineering judgment of a high order and has become a somewhat specialized field. To provide an adequate system of streets requires not only a determination of how and where a city is likely to grow, but often a careful weighing of cost and benefits. The importance and difficulty of this work has led a number of the more progressive cities to have made exhaustive surveys of all factors affecting the volume and flow of traffic and upon the basis of these surveys to have prepared a major street plan. Los Angeles adopted her major street plan, prepared by Frederick Law Olmstead, Harland Bartholomew, and Charles Henry Cheney, in 1924, and Oakland is now having prepared a similar major street plan by Harland Bartholomew and associates.

A major street plan is a scientifically arranged system of main thoroughfares so designed in width and direction as to take care of all a city's major traffic movements. It provides a city with a comprehensive and balanced program of street openings and widenings. Such a plan, as a rule, comprises seven main considerations:

1. The creation of broad direct arterial streets to carry traffic from outlying portions of the city to the central business and industrial areas.

2. The creation of broad interconnecting thoroughfares from one populous community center of the city to another.

3. The establishment of so-called bypass streets to enable traffic going from one part of the city to another to avoid, entirely, entering the congested area.

4. The establishment of a wide so-called "distributor street," around the business area, to enable traffic with an objective within the business district to first go around the district upon such distributor street and enter the district at the point nearest the objective, instead of being compelled first to go to the center of the district and "mill out" to its objective.

5. The establishment of trucking lanes in the industrial areas of the city, and to some extent a differentiation between commercial and trucking streets.

6. The designation in residential sections of what are to be regarded as major and what as minor streets.

7. The elimination of jogs, dead-ends, and bottle-necks, and particularly the elimination of blind streets in the business districts, which prevent traffic from easily and quickly leaving the congested areas.

8. The reservation of adequate rights of way for the eventual construction of parkways and pleasure boulevards.

The experience of many cities has been that the adoption of such a plan results in the dedication of valuable rights of way by large subdividers. Los Angeles county has acquired in this way approximately 100 miles of 100-foot boulevards. Through the control of land platting and the adoption of a plan, newer portions of a city may be assured an adequate system of streets for all time without any cost for rights of way. Without a plan, such is impossible.

The stupendous sums being spent by the larger cities to

[Concluded on page 49]

Dr. H. C. Moffitt Residence, Woodside, California — *George Washington Smith, Architect*

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·EDITORIAL·

Render Unto Caesar

The Palos Verdes Estates project, some features of which are shown in this issue, is a splendidly conceived plan which is gradually becoming a reality. Three years ago it was a dream, outlined on paper. Already, roads and terraces, trees and shrubs, portions of business plazas, many homes scattered through its three thousand acres, give evidence to the intelligence with which it was laid out and the care with which its development is being safeguarded.

In short, it was planned and is controlled by experts in landscape and building architecture. The authority was given to men who knew their business.

In a recent address published in the R. I. B. A. Journal an interesting illustration of this same point was given by the speaker:

"Only the other day I was shown two housing schemes in a little village—I should call it a town if there was anyone present from it—one built before the war, and the other after. The first was monotonous, it was dull, it showed not the slightest imagination or effort to do more than provide a habitation for some human being. The second was laid out, evidently, by a practiced hand. The arrangement of the houses showed variety, and it showed appreciation of architectural effect. The materials were varied and harmonious, and I said at once to the official of the local authority who was accompanying me, 'You have had an architect here,' and he admitted the soft impeachment."

While the planning of even such large tracts as Palos Verdes comes under special conditions, and is not subject to public control, it may well serve as an incentive to the proper treatment of conditions which affect the general public. To such ends, architects should give their attention and their whole-hearted support. The Royal Institute of British Architects has done its utmost to make its influence felt in many public matters. It organized and led the campaign for the comprehensive treatment of the London bridges, culminating in the appointment of the Royal Commission under the chairmanship of Lord Lee of Fareham which is dealing with the whole question.

It has urged the necessity of a great planning scheme for Central and Greater London. It has helped and advised the London County Council in the matter of the revision of the London Building Acts, and it has lost no opportunity of impressing upon the government and municipal authorities the importance of employing properly qualified and able architects in connection with housing schemes.

The American Institute of Architects has given much study to the subject, in general. Some of its chapters have been influential in local city planning work; but the Western chapters have not as yet actively shouldered much responsibility. It should not be left to real estate boards, civic clubs or other private associations to prod the architects into participation in movements concerning them so closely.

* * *

Awards for Architectural Merit

In connection with the coming Architectural Exhibit to be held in May at the de Young Memorial Museum, Golden Gate Park, San Francisco, the Northern California Chapter, A. I. A., has decided to institute a system of Honor Awards similar to those which for some years have gained such good results in Los Angeles, New York and elsewhere.

These awards will be made for exceptional merit in work executed since the last exhibit (1924) and will be in the form of certificates bearing the seal of the Institute, presented to owners, architects and contractors. A jury of three architects not members of this chapter will judge buildings for awards, not to exceed three awards in any classified group. No award will be given unless in the opinion of the jury the work is of sufficient outstanding merit.

This system unquestionably tends to increase public appreciation of good architectural design and construction, and to inspire the profession and the building industry to greater efforts. A certificate for an Honor Award is a source of pride and satisfaction to an owner, and a valuable proof of ability to architect and contractor. In no long time the community is bound to benefit by an improved standard in building quality.

* * *

INDIANA LIMESTONE CO. OPENS OFFICE

Pacific Coast headquarters of the above company have been established in the Crocker National Bank Building, San Francisco, under the direction of Mr. Lawrence N. Dunihue. A service bureau is maintained by the company to answer all questions regarding Indiana limestone and its most economical and otherwise advantageous uses. Mr. Dunihue comes directly from the New York office and through practical knowledge and experience is prepared to render a real service to architects or others interested.

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MONTHLY BULLETIN

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WILL G. CORLETT, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, April 19, 1927, at 6:30 p. m. Dinner will be served at 75 cents per plate.

MARCH MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held in the Spanish Room of the Hotel Mark Hopkins on Tuesday, March 15, 1927. In the absence of President John Reid, Jr., the meeting was called to order by Vice-President Harris Allen at 8:45 p. m. The following members were present: Wm. Clement Ambrose, Harris Allen, J. Harry Blohme, Edward G. Bolles, Morris M. Bruce, Earle B. Bertz, Howard E. Burnett, Edward G. Bangs, John Bakewell, Jr., Will G. Corlett, Ernest Coxhead, W. H. Crim, Jr., Albert J. Evers, J. S. Fairweather, Henry H. Gutterson, E. H. Hildebrand, Lester Hurd, P. J. Herold, Wm. C. Hays, B. S. Hirschfeld, Edgar B. Hurt, Raymond W. Jeans, Creston H. Jensen, Bernard J. Joseph, Chester H. Miller, Leffler B. Miller, Jas. H. Mitchell, Chas. W. McCall, Louis C. Mullgardt, Chas. F. Masten, William Mooser, Frederick H. Meyer, Chas. F. Maury, Ernest L. Norberg, James T. Narbett, T. L. Pflueger, W. O. Raiguel, Jas. W. Reid, Fred'k H. Reimers, Albert Schroepfer, Roland I. Stringham, Herbert A. Schmidt, Louis M. Upton, Chas. Peter Weeks.

The Society of Architects of Alameda County were the guests of the Chapter for the evening. The following members were present: Messrs. Blaine, Butler, Dakin, De Lappe, Ellinger, Flores, Froberg, Gates, Gilkey, Gregg, Hass, Keefer, Loubet, Olson, Roeth, Rich, Snyder, Sisson, Shepherd, Stiehl, Schroeder, Warnecke, Wastell and Williams. The Chapter members present who are also members of this Society are Messrs. Allen, Bangs, Corlett, Chester H. Miller, McCall, Narbett and Reimers. Mr. William Mooser, Jr., and Mr. J. I. Holder were also present.

Mr. Allen made a short address of welcome to the guests, after which the T Square Quartet, consisting of Messrs. Watts, Neilan, Brooks and Delmar (through the courtesy of the Paraffine Cos.), put on some architectural musical comedy that was roundly applauded. Mr. Chester Miller responded for the Alameda County Society. Before the business of the meeting, Mr. Austin W. Sperry of Crane Co. sang several splendid selections.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

The Secretary reported that the final court action had been taken on the change of name, which had been approved by the Board of Directors of the A. I. A., changing the name of the San Francisco Chapter to the Northern California Chapter of The American Institute of Architects.

NEW BUSINESS

Election of delegates to the Sixtieth Annual Convention was held. Delegates elected were J. S. Fairweather, L. A. Mullgardt, James Mitchell and Chester H. Miller. All the Institute members of the Chapter were elected as alternates.

The Secretary read a letter from the General Contractors of San Francisco, stating that all their members had been advised that it would be to their best interests to have all their plans executed by licensed architects.

REPORT OF COMMITTEES

Report of the Honor Award Committee was read by Mr. Coxhead, chairman. Mr. Allen advised regarding the expense of putting into effect the system of Honor Awards for buildings of architectural merit. The report was ordered placed on file, and it was moved, seconded and carried to adopt the following resolution:

> *Resolved*, That this Chapter approve the plan of awarding annual (or at periods not to exceed intervals of three years) awards of merit to architects, owners, builders and craftsmen, and authorizes the Board of Directors to inaugurate such a plan in connection with the proposed architectural exhibit to be held in May of this year, provided a satisfactory plan of amply financing the necessary expense can be worked out.

Mr. Bertz reported for the Exhibition Committee, stating that the exhibition was assured to be held at the Museum in Golden Gate Park. Mr. Allen reported on the publicity for the exhibition.

Mr. Fess and Mr. Wilson of the American Rolling Mills Co. presented a most remarkable film showing the manufacture of Armco sheets.

The party was a great success, if one would judge by visible and vocal evidence. A large turnout, goodfellowship and a good dinner made the evening pass most pleasantly.

A good time was had by all. Let's do it again.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

Smith O'Brien, architect of San Francisco, departed recently for an extended European tour; returning sometime in October of this year.

* * *

An exhibit of new industries established in Oakland, Calif., during the past year was held on April 5 under the auspices of the Oakland Chamber of Commerce.

L. A. PHILLIPS, *Architect*

Grace of Line

In this Redwood Balustrade

In this hallway of the home of Mr. L. A. Phillips of Beverly Hills, California, Redwood has served to add its soft tone to the entire beauty of the room.

The stair balustrade, stair risers and baseboards are all of California Redwood. And no wood could serve more effectively.

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PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[*Sketch from life in this issue by Ramm*]

GEORGE FORDERER

ANOTHER Native Son is presented to our readers in this issue. Mr. George Forderer was born in Napa, Cal., and after passing through various California schools, started in business at 226 Mission street, San Francisco, with his father, Jos. F. Forderer, in the early days and ways of sheet metal work. The business had been founded by the elder Forderer in 1875. Since that time a great business has been developed, with great changes in methods and manufactures, but still maintaining the family control. Mr. George Forderer is now president, and with him are connected two brothers, under the firm name of Forderer Cornice Works.

Active in many civic affairs, at one time director of the Chamber of Commerce, and at present director of the California State Auto Association (also treasurer) and of the American Trust Company, Mr. Forderer is one of the valued citizens of San Francisco. He is fond of music and of horses—despite his connections with machinery and motors, he owns several good horses. This, perhaps, is his nearest approach to a hobby—it might be said of him that, like another and very famous President, he has a Hobby-horse.

* * *

A LETTER SENT TO MEMBERS, GENERAL CONTRACTORS OF SAN FRANCISCO

March 14, 1927.

Under a recent decision handed down by the Court of Appeal, Second Appellate District, Division 2, of the State of California, it is a misdemeanor for anyone to practice architecture in this State without a certificate.

In the event of a dispute arising in the performance of a contract, part of which includes architectural services for plans and specifications prepared by the contractor, the courts will declare such a contract null and void.

There is only one way that a person who has no certificate can legally render such architectural service and that is by formally notifying the owner or employer that the person rendering such service is not a licensed architect.

The law licensing architects was not enacted for the purpose of protecting the architects, or merely as a revenue-creating measure, it is regarded more as a police measure for the protection of the public, and the courts hold that when a contract is entered into in violation of its provisions, it will not be upheld.

It is believed that our members will promote their best interests by working in harmony and in closer cooperation with the architects by having their plans made by a duly licensed member of the architectural profession.

Respectfully submitted,

GENERAL CONTRACTORS OF SAN FRANCISCO,
By A. H. BERGSTROM, *President*.

* * *

ARC-WELDING COMPETITION

The American Society of Mechanical Engineers has accepted the custody of seventeen thousand five hundred dollars given by the Lincoln Electric Company of Cleveland, Ohio, to be awarded, under the rules of the competition, to those contributing the best three papers disclosing new information that will tend to advance the art of arc welding. The purpose of this competition is to encourage improvements in the art of arc welding, the pointing out of new and wider applications of the process, or indicating advantages and economies to be gained by its use, as these latter will be the chief bases upon which the winning papers will be selected.

It is the purpose of The American Society of Mechanical Engineers to present these awards at the stated 1928 spring meeting of the society. Communications regarding this competition should be addressed to The American Society of Mechanical Engineers, Calvin W. Rice, Secretary, 29 West Thirty-ninth street, New York City.

Bowling Green Club House, Lake Merritt Park, Oakland, California. Charles W. McCall, Architect

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INTERIOR DECORATING

THE REPRODUCTION OF ANTIQUES

[BY RICHARD B. GUMP]
Interior Decorating Department, S. & G. Gump Co.

THIS day sees the renaissance of American home architecture. The movement is general throughout America, touching great cities, smaller ones and even the most remote villages. It is a process wherein the old and the new are being fused, and here in the West this fusion is especially apparent in the adaptation of French, Spanish and Italian architectural principles to the environment and spirit of this relatively new land, culture and civilization.

Hand to hand with the architectural renaissance goes a renaissance in furniture and furnishings. The two are inseparable. These Western homes of ours, combining the freshness and virility of our own creativeness with the dignity and mellowed tradition of older days and peoples, demand furniture suitable to their spirit, interest, color and variety. The genuine and authentic antique, one which happily fits into the room and spot for which it is acquired, is, of course, a treasure quite beyond price. To be able to readily find such pieces would be good fortune beyond improbable dreams. Since such antiques do not come to hand with every seventh wave, the reproduction and adaptation of them remain as the most satisfactory solution for providing furniture worthy of today's fine home.

But this business of reproducing or adapting antiques is something more than a mere matter of exactly reproducing lines and curves. It is a craft, whose problems in some respects are more complex than the creation of the original pieces. The antique is the work of some craftsman who labored in an age and spirit quite different from our own. The thing is valuable because the worker expressed in the wood something of the intelligence of his own mind and hand, to which time, use and tradition have added further enrichment. These latter values the modern workman cannot give. In place of them he must have the ability to endow mere wood and form with his own perception of the spirit in which the originator worked; his own understanding of his medium; his own expression of present purposes. Unless he can do this, the reproduction or adaptation is wooden, lifeless.

The reproducer of an antique—the maker of an adaptation who can thus strike a balance between exact forms and his own creative abilities, so that his work has life, interest and a certain distinction—is indeed an able and finished artisan and artist. Nor does he need to offer his reproductions or adaptations with any apologies. They can stand upon their own merits as furniture of honest workmanship.

Since we have so carefully defined the problem of the reproducer of antiques, let us examine into how it is being met and worked out in this day. Here we come upon a field of work as fascinating, as alive with romance and growth, as that of architecture itself. No longer are the cabinet and furniture shops of the country down-and-out enterprises, existing in a hand-to-mouth fashion, dominated and crushed by the great furniture factories, daily turning out thousands of their standardized pieces. The cabinetmaker and his bench have again found a place in the sun. His shops, to be found in every large and small city throughout the country, are centers of expanding activity.

The methods employed in these shops are a combination of the older spirit of hand workmanship and the newer age of machine efficiency. The designer and draftsman makes blueprints and working drawings of the particular piece to be reproduced or adapted. The kind and quality of the wood to be used is carefully selected and specified. With the working drawings and specifications before them the operators of the woodworking machines fashion the main units and masses of the piece. But the finer touches of sandpapering, carving and embellishing are done at the workman's bench. Carving is done by hand carvers who know woods and their various characteristics—their different grains, textures, colors, tone—and who seek to reveal the inner beauty of this medium. The chipping, done to give the appearance of age and wear, is handwork of restrained and studied skill.

When the several parts to a piece are completed, they are assembled in the joining department and the painting, varnishing, polishing and other details of finishing begin. These final operations are done entirely by hand and the worker with clear varnishes or colored paints must be as

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The restoration of old California landmarks calls for both reverence and skill on the part of the architect and builder. The modern touch must not compromise the beauty of the old. In making these structures habitable, old roofs must be replaced but they must not be modified. In modernizing the historic buildings at the Temple homestead, the builders selected Simons Sorrento Tile because it is faithful to the early designs but affords a quality and strength that were never possible when tile were made by hand

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much a master of his materials, in relation to the wood and the effect desired, as the furniture designer is a master of line and form. The planning and application of all kind of color work especially calls for many-sided knowledge and trained skill.

As it emerges from the shops to take its place within the modern home, it has, like that home, something in it that is old; something that is new. The passing of years, use, perhaps abuse, many people, events and associations will add unto it the heritage of weathered mellowness and graciousness to which all good things, well made by good workmen, are heir.

Who knows but what today's reproduction or adaptation may be the "antique" of many, many years hence—an object to be sought out—a thing worthy of reproduction and adaptation?

* * *

SOLUTIONS OF THE TRAFFIC PROBLEM

[Concluded from page 39]

create necessary streets in their built-up section—a million dollars a mile to widen and extend Tenth street in Los Angeles; seventeen million to bring Fairmont Parkway six and one-half blocks in Philadelphia; sixteen million for a few blocks of Michigan boulevard in Chicago—emphasize the importance of street planning and a courageous program of execution. Too often nothing has been done until congestion has forced the hand of city officials, and of course congestion does not usually arise until costly improvements have been erected on street lines.

In nearly every larger city there now exist, however, either official or unofficial bodies that are actively engaged in having made traffic surveys and street plans. In Los Angeles the Traffic Commission, in Oakland the Major Highway and Traffic Committee of One Hundred, in Sacramento the City Planning Commission, are doing work of far-reaching importance. The program of these bodies is, first of all, a comprehensive and scientific survey; secondly, an intelligent and practical major street plan, and, thirdly, a steady annual execution of the projects included in the plan in the order of their importance. If the integrity of such plans is preserved and their execution effected step by step, it is only a matter of years until we will find all forms of traffic circulating freely and efficiently throughout even our largest centers of population.

* * *

"Locks and Builders' Hardware," a catalogue of P. & F. Corbin, New Britain, Conn., is offered to architects and others by the company.

ARCHITECTS CHANGE ADDRESSES

Chas. W. McCall removed to 1404 Franklin street, Oakland.

P. J. Herold removed to Forum Building, Sacramento, Cal.

Arthur T. Ehrenpfort removed to 24 California street, San Francisco.

Harrison B. Traver removed to care of Trewhitt-Shields, Sixth street and Grand avenue, Los Angeles.

Clarence R. Ward removed to 310 Sansome street, San Francisco.

J. Harry Blohme removed to 310 Sansome street, San Francisco.

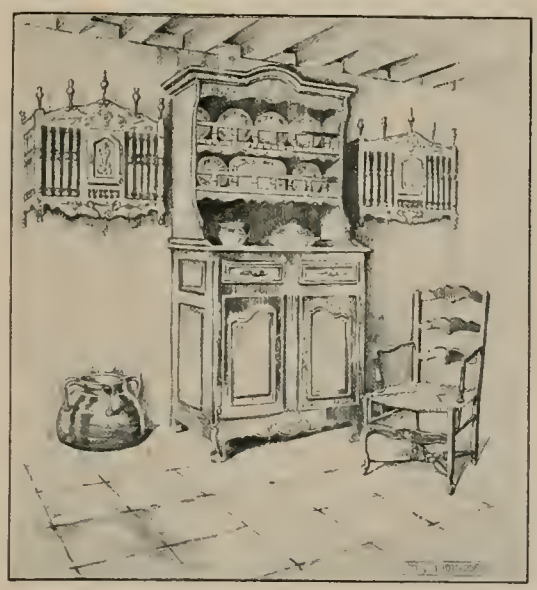
Stanton D. Willard removed to care of Walker & Eisen, 1031 South Broadway, Los Angeles.

* * *

ESTABLISH DISTRICT OFFICES

The early part of last year the United States Radiator Corporation of Detroit, Mich., decided to open a branch office in California and San Francisco was chosen as the central point of distribution for their products throughout California, Utah and Arizona. A three-story warehouse and assembling plant was erected in San Francisco.

This year, due to expansion of business of the company, the executives have seen fit to establish a Pacific Coast headquarters or district office in San Francisco, under the direction of Mr. Paul V. Rozier. In addition branch warehouses have been established in San Francisco, managed by H. F. Beresford; in Los Angeles, managed by E. A. Stark; in Seattle, managed by S. C. Heath; in Portland, managed by R. G. Sangster.



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S. F. ARCHITECTURAL CLUB NOTES

THE March meeting ushered another batch of candidates, via the initiation ceremony, into the Sacred Circle. A goodly crowd was present to assist the new men over the burning sands and through the stunts arranged by the Degree Team. Ira Springer, Chairman of the Entertainment Committee, is to be commended on his efforts in arranging the evening's entertainment and a vote of thanks is also due his assistants, "Trudy," Rudy Igaz, Al Johnson and Johnny Birchland, who upheld the honor of the Club in their portrayal of the immortal "Spirits."

An activity of special interest, a theater party, was announced by our own Ira, to be held on the evening of April 23 at the Alcazar Theater. A block of choice seats has been reserved for the Club and tickets are already selling like hot cakes. Tickets may be had from Ira H. Langley or by applying at the Club. A large crowd is anticipated and the evening's pleasure will be resumed after the show at a rendezvous to be announced during the performance.

Attendance at the Thursday lunches has been rather slack of late. The boys are still meeting at the Lick Grill every Thursday noon, however, and anyone desiring a gloom chaser is advised to sit in with the gang during the sacred hour.

A plot is being hatched for the Club hi-jackers to snatch a bit of paint from W. P. Fuller's to massage the front of the Club building. Volunteers are requested to hold themselves ready to don their smocks on instant notice, while brushes are being smuggled into the Club under cover of darkness.

The wheels of progress may be heard steadily revolving in the Atelier. A group of the more energetic, known as the "Atelier Rats," continue to pound the boards and the standard of work produced is being constantly raised. "Andy" Anderson is to be congratulated on his promotion to Class A. Andy won his final credit on the last problem, "A Marine Museum," and is the first man to work up to Class A through the Club in several years. When asked to what he attributed his success Andy was heard to answer, "I owe everything to Mr. Hobart's supply case." The mystery surrounding this remark was cleared on examining Andy's locker. Mentions on the last problem were also awarded to T. Vierra, I. Tognelli and C. Trudell in the Projets and to F. Collins, A. Jacobson and J. Scoma in the Analytiques. Massier Don Works expressed immense relief on the breaking of the cold spell. "Another cold week," said Don, "and we would have no more tables." The inability of the Club to supply coal as fast as the Atelier can burn it is regretted. However, the stove burns a mean stool.

Mr. Art Janssen requests that he no longer bear the title "Tiny." He says that he has outgrown those days.

Joe LeClere, the little boy with the big pipe, reports amazing progress in Jolly Jack Sly's Engineering Class. "My insomnia has been completely cured," says he.

"Shylock" Devitt, the official Club pinch-penny, was seen on the "Avenue" last week pricing roadsters. The Directorate is advised to keep an eye on the Treasury.

News item: Fred Howelling is back in Sacramento again. On being told that the charges against him had been dropped and he could come back north, Fred remarked, "I hope you don't feel hurt," and took the first train back. Sandy McNinch wept bitterly at the parting.

Wee Billy Freeman, who recently was awarded his architect's certificate, has returned to Mexico, where he intends to display his shingle. Needless to say, Billy took the Club's best wishes with him.

"TRUDY."

HOTEL CONSTANCE

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Architect, McNEAL SWASEY

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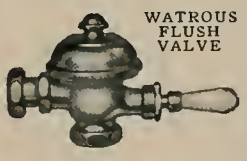

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An illustration of the saving thus obtained is furnished by a test made in the Marquette Building, Detroit. A comparison between the last 3 months in 1925 and the corresponding months in 1926 shows a saving of 222,245 gallons of water for the period during which Watrous valves were used. As this is an office building, with comparatively few closets, it may be inferred what an immense saving is possible in a hotel.

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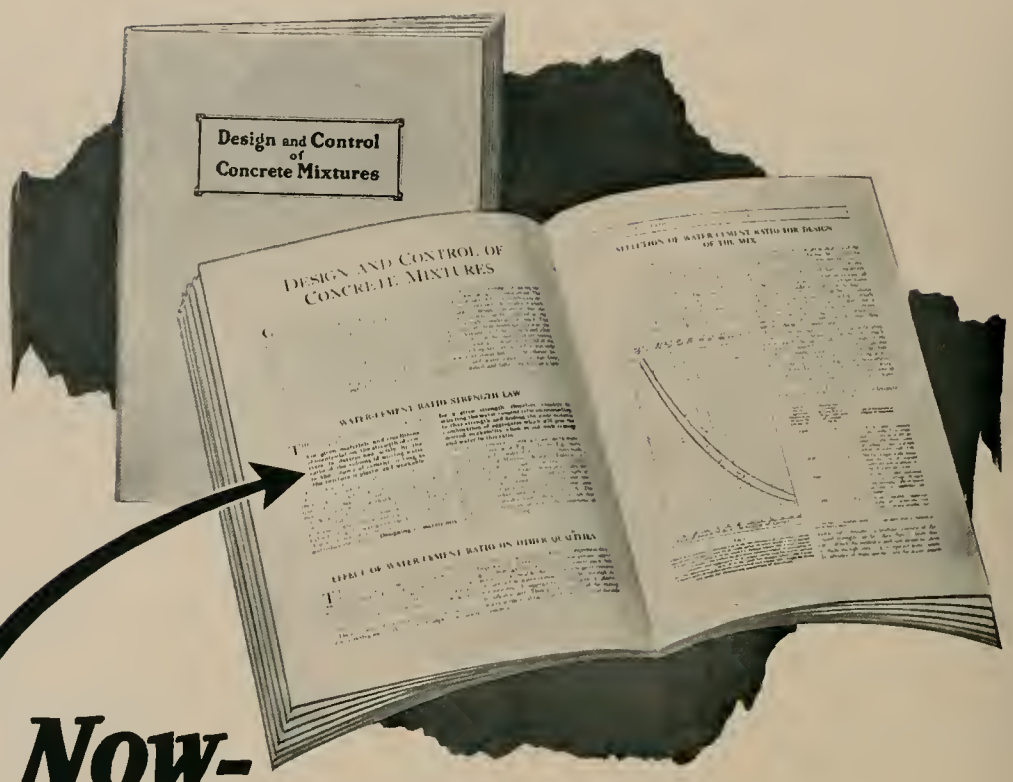

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The application of the Water-Cement Ratio Strength Law, as quoted from the newly published booklet, "Design and Control of Concrete Mixtures," makes possible the production of concrete of *predetermined* strength and quality.

This book emphasizes the importance of Water-Cement Ratio on the other qualities of concrete —such as water tightness and durability. A considerable section is devoted to selection of materials, estimation of quantities, importance of curing, and control of concrete in the field.

It is difficult to overestimate the importance of these subjects to all who employ concrete in building. They are thoroughly explained and discussed in the new booklet which is a practical aid to designer and builder. A free copy of "Design and Control of Concrete Mixtures" will be sent to you upon request.

PORTLAND CEMENT *Association*

Concrete for Permanence

CHICAGO

PALOS VERDES ESTATES

[Continued from page 21]

This tax, which must never exceed the city tax rate within the Los Angeles municipal limits, is used for the upkeep of recreation sites, street planting, parks and the like, and for the general benefit of all property owners. The association already holds title to more than 800 acres of public land. It will act as a permanent nucleus for common activities of all sorts.

The difficulty with most of the protective restrictions adopted in residential tracts has been that once put of record they could never be changed until the date of expiration. In Palos Verdes for the first time a reasonable scheme of amendment has been provided, so that, without breaking down the protection offered, it is possible to correct unforeseen difficulties, or, as the years go on, to meet changing conditions.

Construction began in Palos Verdes in 1923. Enough water has been developed to take care of 30,000 people and more is available. The first arcaded business building in Malaga Cove Plaza has been completed and occupied. The ideals of the garden suburb, elaborately preplanned, are being carried out; Palos Verdes is building for permanency.

Of particular interest to architects and home-builders are the carefully thought out requirements as to architectural design. So much ruin has been caused by bad architecture, careless builders and bad color that the following requirements as to architecture are inserted in the protective restrictions. Every lot in the project is in a Type I, Type II or Type III District, and business lots are generally in Type IV, where the right to establish a group design has not only been reserved but actually carried out in every business center so far opened for sale. The protective restrictions say:

Section 34. (a) To preserve the attractiveness of the said property and to prevent the erection, alteration or maintenance of buildings of undesirable and inharmonious design that would depreciate their neighbors, there are hereby established and defined for said property certain districts combining the usual architectural forms as follows:

Type I Architecture District, Type II Architecture District and Type III Architecture District, as herein further defined and limited, with location, extent and boundaries thereof as may be defined and established in supplemental declarations and restrictions hereafter filed.

(b) A design must be reasonably good of its kind in order to be approved by the Art Jury. A poorly designed example of any sort of architecture, regardless of its nominal "style" or of its cost, shall be disapproved.

(c) Materials, color and forms must be used honestly, actually expressing what they are, and not imitating other materials such as tin, tile, wood and sheet metal, shamming stone, etc., or, for instance, wood being treated frankly as wood and not in imitation of stone, wherever it is used. In this hilly country, roofs will be much seen from above, and their form and color are important to the success and attractiveness of the property. The design of the building must be of such a kind or type as will, in the opinion of the Art Jury, be reasonably appropriate to its site and harmonize with its surroundings, including the architectural character of neighboring improvements for which designs have previously been approved. The word "type" is used rather than "style" because attempts to reproduce "archæological" or "period" styles shall be discouraged.

TYPE I ARCHITECTURE DISTRICTS

Section 35. In Type I Architecture Districts buildings or structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type I shall be that distinctive type of architecture which for two decades or more has been successfully developing in California, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean.

Color: Generally light in tone (of shades to be approved for each individual case).

Materials: Plaster or stucco exterior wall surfaces of a durable construction, or where they can be afforded, concrete stone or an approved artificial stone are to be preferred. In rare cases an exterior finish of wood or clay products may be approved in Type I Districts, but only when treated in harmony with the dominant note of neighboring buildings.

Roofs: Low roofs are desired in Type I Districts, preferably not steeper than thirty (30) degrees and never to exceed thirty-five (35) degrees maximum. They should be of tile of an approved color, or if of shingles the natural weather tone shall be preferred. Roof, if flat, enclosed by parapet

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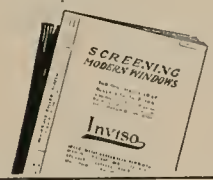

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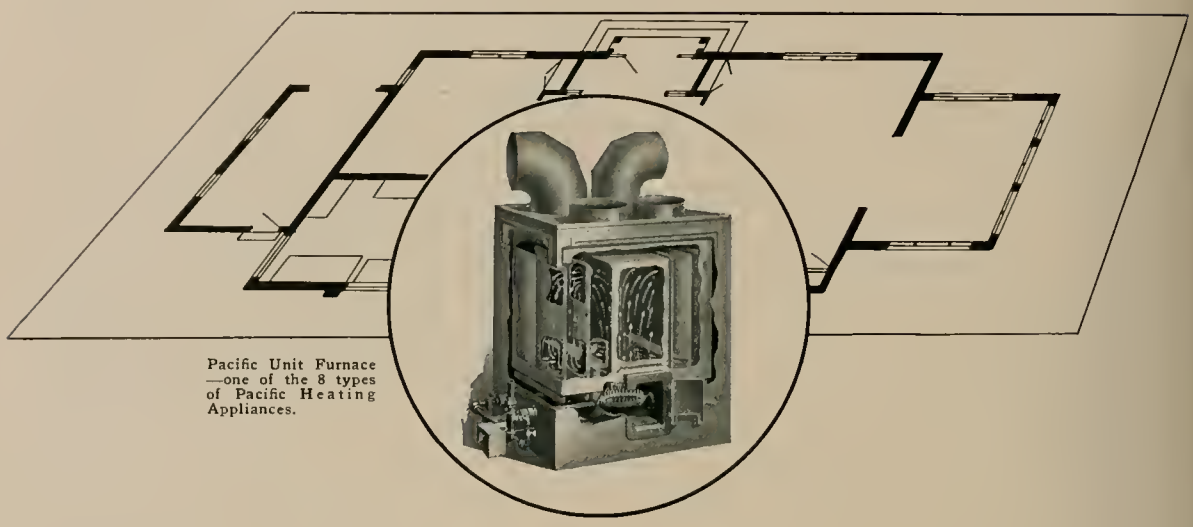

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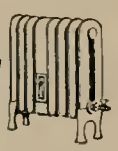

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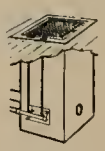

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walls. Paper or other approved prepared roofings of these flat roofs to be sprinkled with gravel or other natural material, generally light in tone

TYPE II ARCHITECTURE DISTRICTS

Section 36. In Type II Architecture Districts buildings and structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type II varies from Type I in greater latitude of architectural character. Type I designs may be approved in Type II Districts. However, where some special local start of a variant type is made, with the approval of the Art Jury, other nearby buildings may be required to harmonize.

Color, Materials and Roofs: Requirements the same in general as for Type I, with local variations subject to the approval of the Art Jury. A greater use of wood exterior finish may be approved than in Type I Districts, with an accompanying latitude in steepness of roof pitch. The maximum allowable pitch for story and a half houses in Type II Districts shall be forty (40) degrees, and for two-story houses forty-five (45) degrees maximum, preferably less

TYPE III ARCHITECTURE DISTRICTS

Section 37. In Type III Architecture Districts buildings and structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type III varies from Type II as follows and Type II buildings will not be discouraged in Type III Districts where they are made to harmonize with the adjacent improvements, but Type I buildings may not be approved:

Color and Materials: To be varied as occasion warrants with the approval of the Art Jury. Greater use of clay products exterior finish may be approved in Type III Districts.

Roofs: A slope or pitch of as much as sixty (60) degrees may be allowed in some cases, when not considered inharmonious with the neighboring buildings or contour of the surrounding ground.

TYPE IV ARCHITECTURE DISTRICTS

Section 38. In Type IV Architecture Districts all buildings or structures shall conform to the requirements of Type (I, II or III) Architecture Districts, provided that the Bank of America reserves to itself, its successors and assigns, the sole right to establish a general group design and color scheme with the approval of the Art Jury, for any and all buildings and structures to be erected in said Type IV Districts, which said design shall indicate the general spacings of bays or openings, exterior facades, roof lines, gables and towers. No building or structure shall be erected, constructed, altered or maintained on any lots in said District except in conformity with said design and color scheme, as interpreted by the Art Jury; provided that if within ninety (90) days after the receipt in writing by Bank of America, its successors or assigns, of a request for the completion of said design for any lot in said Type IV Architecture District from the owner thereof, reasonably adapted to the uses and purposes of said lot and permitted and authorized by the testrictions applicable thereto under the terms of the deed or contract of sale of said lot, said Bank of America, its successors or assigns, shall fail to complete said design and color scheme as to said lot to the satisfaction of the Art Jury, the Art Jury shall without further notice be empowered to establish a design and color scheme as to said property and no building or structure shall thereafter be erected, constructed, altered or maintained on said property except in conformity with said last-named design and color scheme or such changes therein as may be approved by the Art Jury.

* * *

ARCHITECTURAL BOOK SHOP MOVES

The Architectural Book Shop has removed to 314 Maskey Building, 46 Kearny street, San Francisco, where Mr. M. Sterling Carter will continue to cater to the needs of the profession, architectural students, and art lovers generally, in the way of books dealing with architecture and art. Telephone Sutter 1357.

* * *

Although residential and commercial building will constitute a large part of the 1927 building program, there is a large amount of industrial, public works and utilities construction planned. Estimates compiled by the Electrical World show that light and power companies throughout the country will spend $958,000,000 for 1927 construction as compared with actual expenditures of $841,000,000 in 1926.

* * *

"Standard Specifications for the Fabrication and Setting of Sheet Steel Cornices" has just been prepared by the Sheet Steel Trade Extension Committee, Oliver Building, Pittsburgh, Pa., and is offered free to those interested in the subject. It is especially prepared for A. I. A. filing.

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CALIFORNIA CITY PLAN CONFERENCE

[Continued from page 37]

A feature which had immense educational value, and which gave many delegates ideas to apply to local problems, was the City Plan Exhibit.

Here were gathered maps, charts, diagrams, models, photographs and drawings of street layouts, highways, parks, parkways, public buildings, civic centers, museums, libraries, schools, playgrounds, churches, and the many other factors which combine to make up a large city. Seventeen cities of the United States sent displays as a feature of the Second Annual California City Planning Conference. Those contributing included New York, Chicago, Boston, Philadelphia, Detroit, St. Louis, New Orleans, Seattle, Minneapolis, St. Paul, San Francisco, Los Angeles, Pasadena, San Diego, Santa Barbara, Oakland, Berkeley, Richmond and San Jose. Dr. Carol Aronovici, of Los Angeles, city planning consultant, was in charge of the City Plan Exhibit Committee.

A feature of the exhibition was a series of maps and diagrams of the city of Paris, showing the development of the French metropolis from the period during the reign of Louis XIV, when Baron Von Haussman laid out the first plan for the city, down to the present. Particularly interesting, too, were models of the Taj Mahal, and of a proposed improvement in Lakeside Park, Oakland.

Some very constructive talks were given by Dr. Aronovici, Mr. Charles Keeler and Mr. C. H. Cheney. A musical program was splendidly rendered and enjoyed by everyone.

The exhibit was scheduled to close Sunday, March 6, but the Mayor was so impressed with the educational importance of it that he requested it be held over for another week, so that more of Oakland's citizens might have the opportunity of profiting by a visit to it. As a result of this request, Mr. Fred E. Reed again put his shoulder to the wheel, evolved a new committee headed by Mrs. Fred G. Athearn, president of the Federated Clubs, and arranged different days for different organizations to view the exhibit.

Thursday, March 10, was Civics Day, and on that day the Business and Professional Women's Club of the East Bay, the Civic Center, the Forum, the Soroptimist Club, the East Bay Chambers of Commerce, and the Major Highways and Traffic Committee viewed the exhibit.

Friday was Federated Women's Clubs and Service Clubs of Alameda County Day. Saturday was Education and Development Day, to which all schools and clubs affiliated with them were invited, as well as the development groups, represented by the Real Estate Board, Builders' Exchange, architects, landscape architects, and City Plan Commissions.

Sunday—Building a Better East Bay Day—was the day set aside for churches, city and county officials and improvement clubs.

Among other resolutions passed by the Conference the following deserve special attention for their immediate and definite character:

Resolved, That it is the recommendation of the Second Annual California City Planning Conference that the following city and regional planning bills now before the Legislature should be enacted into law, being urgently necessary to the more orderly and more sounding economic growth of our California cities and the greater health, comfort and convenience of all their inhabitants:

S. B. 585, "The Official Plan Act," with recent amendments combining with it S. B. 731 and S. B. 591, making it now a complete city plan act recommended by Herbert Hoover and the United States Department of Commerce;

A. B. 39, which extends to counties the same procedure in zoning as now required of cities, with amendments defining procedure for establishing setback line and issuing building permits;

Senate Constitutional Amendment 16, providing for submitting the matter of extending eminent domain to a vote of the people;

S. B. 588, permitting the formation of county park boards in those counties desiring them;

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S. B 263, permitting the formation of local park and parkway districts;

S. B. 447, permitting school districts to conduct courses in Forestry and to acquire forest lands therefor;

S. B. 439, 440, and 441, creating a State park commission, authorizing a survey of the recreational possibilities of the State, and submitting to a vote of the people a bond issue for State park purposes.

Such amendments to the Subdivision Map Act and the Licensed Surveyors Act as will prevent metes and bounds subdivisions.

Resolved, That the Second Annual California City Plan Conference recommends that there be appointed a committee jointly representing the California Real Estate Association, the League of California Municipalities, the California Conference on City Planning, the American Society of Landscape Architects, the American Institute of Architects, the American Society of Civil Engineers, the California Federation of Women's Clubs, and the Chambers of Commerce of the State as a whole to prepare a text-book on city planning which shall be suitable for use in the public schools of California. And that the offer of our chairman, Fred E. Reed, to provide for the publication of such books, when prepared, shall be accepted with the thanks of this convention. It is understood that this committee will consult with the University of California, State Board of Education, the California Teachers' Association, University of Southern California and other educational agencies.

The proceedings of the Conference are to be published in full and distributed without cost to all cities in the United States of 30,000 population and over.

Such a gathering is a very significant event, and foreshadows the time when property owners and their public officials will be closely linked by experts who will advise on the many problems which affect both public and private interests, and work out intelligent plans for future developments, in effective cooperation with municipal and regional governments. The active participation of so many city and State officials in this Conference indicates that city planning is one of the most important movements of the day, and that the great force of public opinion is behind it, steadily forcing the issue.

* * *

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination: Associate architect, $3,000; assistant architect, $2,400.

Applications for associate and assistant architects will be rated as received at Washington, D. C., until June 30.

The examinations are to fill vacancies in the Supervising Architect's Office, Treasury Department, and vacancies occurring in the Federal classified service throughout the United States.

The entrance salaries in the District of Columbia are indicated above. A probationary period of six months is required; advancement after that depends upon individual efficiency, increased usefulness and the occurrence of vacancies in higher positions. For appointment to the field service the rates of pay will be approximately the same.

The duties of associate architect, under general supervision, but with considerable latitude for the exercise of independent judgment, are to prepare complete architectural working drawings for monumental as well as simpler types of buildings and groups of buildings, such work to include the supplementary designing necessary to develop the scheme from sketches prepared by others; to direct a small group of assistant architects and to be responsible generally for their work; to check shop drawings and working drawings prepared by others and to submit recommendations on architectural samples of materials.

The duties of assistant architect, under immediate supervision, are to assist in the preparation of architectural working drawings for buildings, including those of monumental character; to prepare full-sized details for buildings and to perform related work as required.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the postoffice or customhouse in any city.

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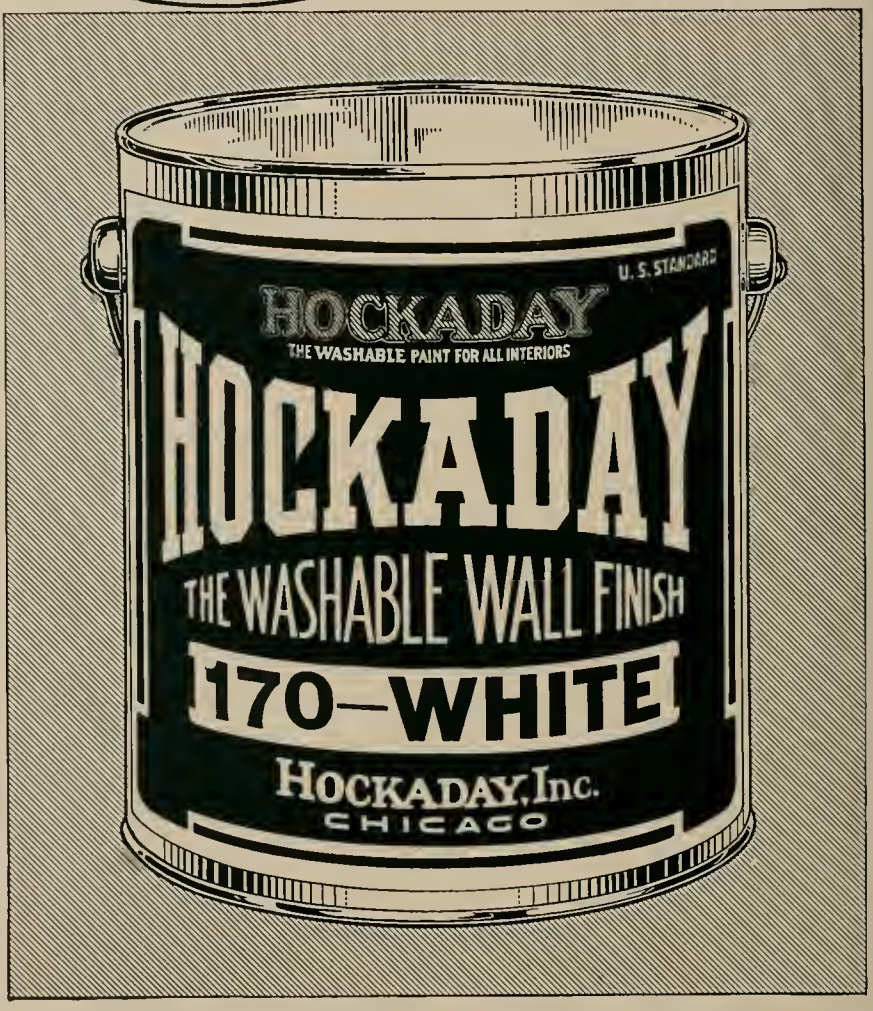

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BOOK REVIEWS

The Study of Architectural Design; by JOHN F. HARBESON, A. I. A., *Assistant Professor Architectural Design, University of Pennsylvania*

A book of extraordinary interest, not alone to the student, but to the practicing profession as well—perhaps even more. It is a logical, orderly analysis of the Beaux Arts method of attacking and studying any problem in design; the successive steps to take to produce a good "analytique rendu," involving sensibility to proportion, feeling for composition, appreciation of ornament, character in drawing, and technical information for rendering. "Design is not concerned primarily with ornamentation or detail, but with making an arrangement that will satisfy the practical requirements, with proportion of masses, arrangement and disposition of openings, etc.—producing a building of pleasing appearance. * * * To really learn the lesson of planned disposal of time is of the greatest value, not only in the atelier, but in office practice. * * * The science of design is necessary to an architect in order that he may express himself clearly."

The Study of Architectural Design; by John F. Harbeson, A. I. A. The Pencil Points Press, Inc., 19 East Twenty-fourth street, New York. Price, $7.50 postpaid.

* * *

The Smaller Houses and Gardens of Versailles, from 1680 to 1815; by LEIGH FRENCH, JR., and HAROLD D. EBERLEIN

Here is a really delightful book showing a number of small French residences whose treatment is applicable with but little modification to the present requirements of a large portion of the American public. These are dwellings of persons attached to the French Court, modest in size, elegant though simple. They are not chateaux nor farmsteads, but small settings for polite life without excess of formality—used undoubtedly for escape from the stiff conventions of Court attendance.

They are characterized by distinguished reticence and self-contained completeness; the embodiment of sophisticated simplicity. In this volume are shown nearly 200 pages of exterior and interior views, with 17 pages of text, notes on plans, gardens, materials, finish, colors, sizes, accessories.

The Smaller Houses and Gardens of Versailles; by Leigh French, Jr., and Harold Donaldson Eberlein. The Pencil Points Press, Inc., 19 East Twenty-fourth street, New York. Price, $6.00 postpaid.

* * *

THE AMERICAN SPIRIT IN ARCHITECTURE

The Yale University Press is engaged in the presentation of a pictorial history of our country under the general head of "The Pageant of America." To consist of 15 volumes, five have been issued, one of which (to be Vol. 13 in the series) is the above. It reviews our periods and influences, from European backgrounds to the tendencies of today; each chapter is a distinct monograph, with a concise foreword summing up the special subject, followed by illustrations with accompanying brief comments, 832 of these in all.

This is an excellent book for the school and the layman, giving a vivid and truthful impression of our architectural history, so closely reflecting the spirit of the times. It reveals unmistakably the "rebirth of national idealism expressed in a growing artistic interest and restraint."

"The American Spirit in Architecture; by Talbot Faulkner Hamlin, Yale University Press, New Haven, Conn.

* * *

The April issue of Plastite Progress, published monthly by the Riverside Portland Cement Co. of Los Angeles, contains some highly interesting items including "Art Stone Specifications" as recommended and used by the Associated Art Stone Manufacturers of Southern California.

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Careful attention has been given to the finishing as well as design. Experience has pointed to the desirability of lacquer finishes as most pleasing and durable.

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A large number of units of Reinhold wood and glass partitions have been installed in the new Financial Center Building, San Francisco, each of them adaptable to the requirements of greatly diversified groups of business.

The Reinhold partition is manufactured completely in the factory at Santa Clara. Sales and demonstration offices are maintained at 180 Stevenson street, San Francisco; Washington Building, Los Angeles; 353 Hobart street, Oakland.

* * *

The Minneapolis Heat Regulator Co. is constructing a new six-story building to take care of increased business.

* * *

AWARDED GOLD MEDAL

The Sesquicentennial Exposition, Philadelphia, has awarded a gold medal to the S. T. Johnson Co., manufacturers of the Johnson Oil Burner, for "excellence of workmanship and completeness of design."

This information was recently received by J. C. Johnson, president of the California company, in a letter from S. C. Simms, secretary of the International Jury of Awards.

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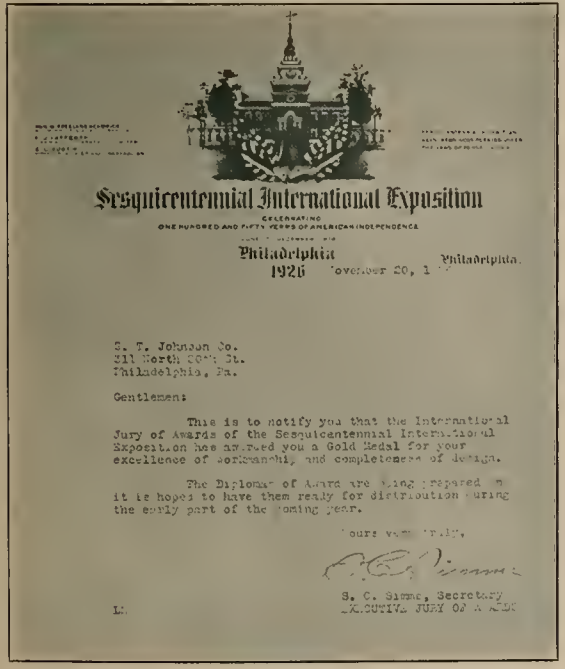

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Philadelphia 1926

Philadelphia, November 20, 1926

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SHAKESPEARE MEMORIAL COMPETITION

Competition for the design of the new Shakespeare Memorial Theatre at Stratford-on-Avon, to replace the old structure destroyed by fire on March 6th last, has now been formally opened. Complete specifications may be secured from The Secretary, Shakespeare Memorial Theater, 150 Nassau street, New York, N. Y.

The site which has been secured for the new theater is an enlargement of the old one on the banks of the Avon. The destroyed theater, of which only the ruined walls remain, stood between the Avon and the road leading to the church where Shakespeare lies. It held a commanding position, but one that required extension for the erection of a theater adequate to the needs of the future. Land, buildings and a canal basin now occupying the space between the gardens on which the old theater fronted and the famous Old Clopton bridge have been purchased from the Great Western Railroad, and the demolition of the existing structure on this plot will greatly enhance the beauty of the approach vistas to the new structure. The new theater will stand surrounded by gardens with the Avon on one side, within sight of Shakespeare's Church and the roads leading from Warwick, Kenilworth, Oxford and London.

Although a large theater is not desired, a difficult problem must be solved in designing a building which will be in harmony with such surroundings and with the fifteenth century atmosphere of Stratford-on-Avon. In order that the new structure may be worthy and adequate to the objects for which it is to be erected, fully detailed in the Royal Charter, the selection of a design has been placed in the hands of the Royal Institute of British Architects. Mr. E. Guy Dawber, president of the Royal Institute of British Architects; Mr. Cass Gilbert, president of the National Academy of Design of the United States, and Mr. Robert Atkinson, F. R. I. B. A., Director of Education for the Architectural Association, will act as judges.

The new building will be visible from all sides, whereas in the case of most theaters only the facade has to be given special consideration. The foundations of the old auditorium could be used for the construction of a conference hall, and it has been suggested that the stage of the new theater should be made abutting on the old stage with the new auditorium in the Bank Croft gardens to the northeast.

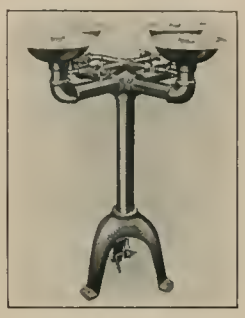
A copy of the specifications and a brief statement of facts concerning the theater, its history, development and the present plan for endowment will be furnished on request. We shall also be glad to furnish photographs of the town and theater site. Applications for the contest should be accompanied by a fee of $5, which will be refunded if the specifications are returned within one month.

* * *

There is a decided upward trend in plumbing fixture manufacture, according to G. B. Schneider, general manager of the Washington Iron Works of Los Angeles, who says: "The reason does not rest entirely with the manufacturer. The fact of the matter is that the home owner has come to realize the importance of high-class fixtures. This was brought about largely through educational campaigns fostered by manufacturers and plumbing merchants." The Washington Iron Works has recently installed a display of fixtures in the Hollywood Building Materials Exhibit, 6916 Santa Monica boulevard.

* * *

"Asbestos, the Unquenchable Stone," is the title of a highly interesting and informative book which may be had for the asking from the Republic Asbestos Board Corporation, 845 Ellicott square, Buffalo, N. Y. This company has recently entered upon the manufacture of asbestos wallboard, using asbestos as the basic material instead of wood fiber or plaster.



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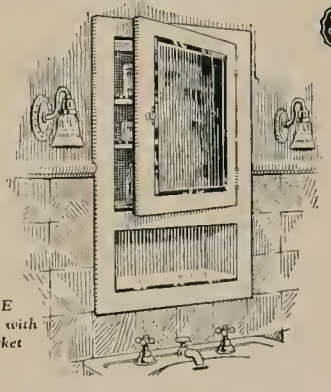

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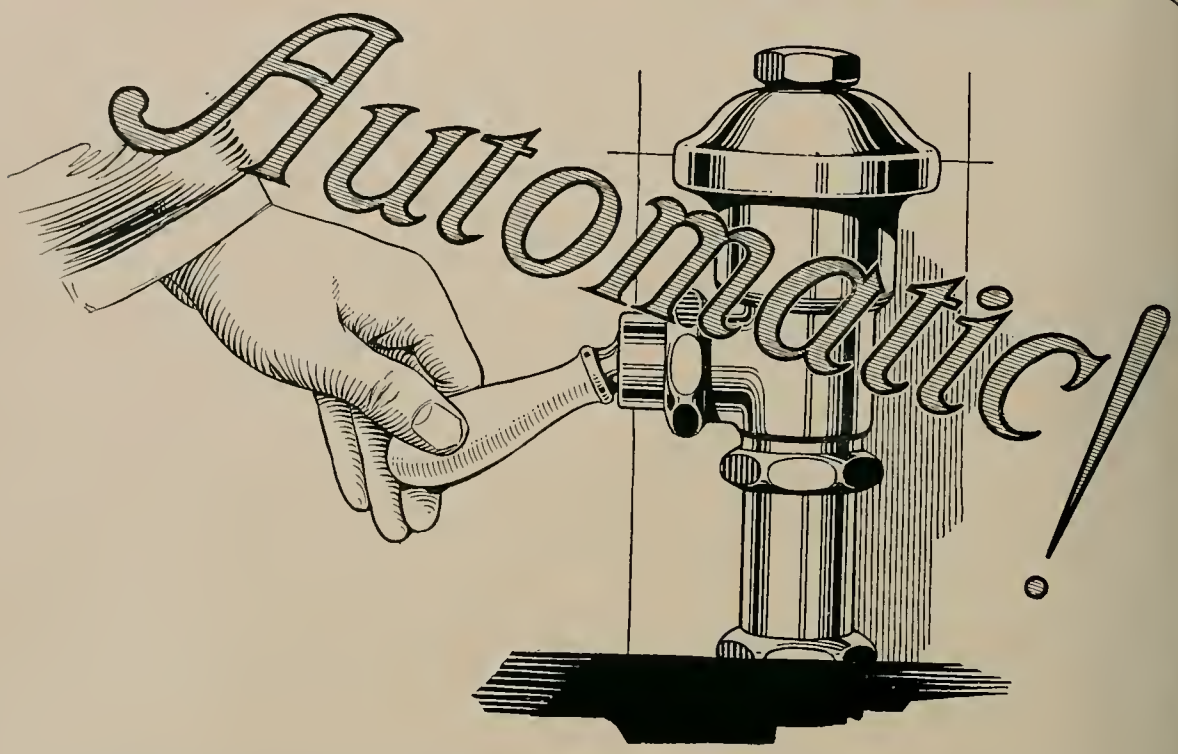

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"THE DOVECOTE" of the Farm Group on the Thomas Ince Estate, Beverly Hills. Roy Seldon Price, *Architect*. The roof is random laid with Varicolored Granada tile made by Gladding, McBean & Company—Los Angeles Pressed Brick Company. Watercolor sketch by J. E. Stanton.

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COMBINED WITH THE INSPECTOR AND THE BUILDING REVIEW

VOLUME XXXI • SAN FRANCISCO AND LOS ANGELES • MAY 1927 • NUMBER FIVE

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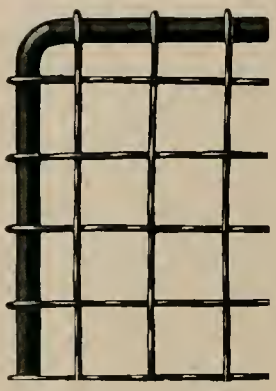

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · MAY 1927 · NUMBER FIVE

ARBITER ELEGANTIARUM

[BY HARRIS ALLEN, A. I. A.]

IT IS a somewhat trite saying that nobody loves an aristocrat like a democrat. Americans invade European palaces in hordes, indulging their innate curiosity concerning the magnificence which shelters royalty. And it is not so long a time since our own American robber barons expressed their independence and proclaimed their financial success by erecting copies of chateaux and castles and villas, which were usually pathetically ridiculous, but which in their high-water mark, such as some of the Fifth Avenue mansions, reached a painful perfection in their verisimilitude.

We are not quite so crude now. To be sure, much of the furniture for homes of wealthy Americans comes from abroad, or is faithfully and surprisingly reproduced from "antique" models—even to worm-holes and battered edges and cracks—but if it is beautiful, why not have it and enjoy it? Providing, of course, that its beauty is fittingly housed.

That, exactly, is where the difficulty—and the achievement—comes in. To provide a setting in which objects of art can be harmoniously placed, but which, instead of being a meaningless copy, shall be an original creation, developed logically to meet the requirements of site and climate and station, this is certainly an achievement, one which is happily becoming more and more frequent.

The great danger has been to keep within bounds. The day of ostentation (not always ostensible, but unmistakable) is waning, if not quite over; but it is not easy to draw the line beyond which elegance becomes opulence.

Gifted with a subtle instinct which warns him of this danger line, Mr. Gordon Kaufmann, some of whose recent work is shown in this issue, has been fortunate in his clients and in his choice of architectural expression. It is obvious that no restraint has been placed upon the means to achieve his ends; but he has exercised a most excellent restraint in his manner. He has attained dignity without stiffness, yet without sacrificing richness of substance.

Almost all of these houses are fairly large, one or two of them of great size as houses go in California. But none of them is formal in plan. It is clear that different conditions governed in each case; but in every one is evidenced a firm, suave control of the essentials that work for architectural unity and harmony, however complicated the arrangement.

This is a very important thing, this matter of "unity," and even in a very small building it is often wofully violated. Mr. Kaufmann, however, never fails to tie his composition together very strongly, first in the broad principles of design, and in detail, in his consistent use of architectural style and motif.

The group here illustrated is treated in what has come to be generally known as the Mediterranean style, in California; some are distinctly Italian in feeling and feature, others of Spanish inspiration. Technically it is not necessary to comment on them; the lovely photographs (es-

Residence of Mrs. J. Y. Baruh, Los Angeles, California

Residence of Mrs. J. Y. Baruh, Los Angeles, California

pecially those by Mr. Clarke) speak for themselves, to the expert as well as the layman. But again it is well to emphasize the restraint which has been shown in these homes of wealth, which indicate the possession of culture, refinement, discrimination, as well as means; not by any means are these always associated.

Here are homes of aristocrats, which combine luxury, even splendor, with beauty and elegance—controlled by that magic, subtle something we call "good taste" for want of a definite name. Mr. Kaufmann has had the opportunity to add greatly to the architectural and esthetic assets of his community, which, together with the owners of these estates, is to be congratulated upon his brilliant performances in this field.

* * *

The Alumni Bureau of Occupations, University of California, 301 Stephens Union Building, Berkeley, California, has been established for the purpose of placing university trained men and women in professions and positions for which their individual ability qualifies them. No fee is charged for this service. An office of this Bureau is also maintained at 855 N. Vermont avenue, Los Angeles.

* * *

The Bureau of Labor Statistics of the Department of Labor announces the following interesting figures: Building permits issued during 1926 in 294 cities of the United States having a population of 25,000 and over and an aggregate population of 42,700,350 on July 1, 1926, show that 480,773 families were housed in new buildings, with the per capita expenditure for new buildings in these cities $84.90, of which $49.39 was for dwellings.

* * *

The offices of the Industrial Association of San Francisco are now located in the Alexander Building, 155 Montgomery street, San Francisco.

HOOVER ON BUILDING CONDITIONS

THE Secretary of Commerce, Herbert Hoover, in an oral statement April 12, said he could not agree with the view expressed in some quarters that a recession in the building industry may be expected this year. Contracts signed for construction of all kinds are up to those of 1926, Secretary Hoover declared, and construction at the present time, according to latest reports, is continuing at a normal level.

Information received by the Building and Housing Division of the Department of Commerce shows that March, 1927, was the largest month on record for contracts awarded for construction of all kinds, it was stated. According to the F. W. Dodge Corporation compilation of figures from 36 States, in which about seven-eighths of the total building contracts in the United States are awarded, the March total was $595,876,000. The previous peak was in August, 1925, when the figure was $589,690,000.

The figures are used in the Department's Survey of Current Business, issued monthly, which incorporates in addition to figures received from governmental sources those generally accepted by the trades as authoritative and responsible. The figures of the Dodge Corporation, according to the Department of Commerce, are compiled from reports covering contracts awarded in small towns and rural districts as well as large cities and include all States except Washington, Idaho, Montana, Oregon, Utah, Wyoming, Nevada, California, Arizona, New Mexico and parts of Kansas and Nebraska.

The March, 1927, increase is given as 3.3 per cent over the figure for March, 1926, which was $576,799,500 and the highest for that year. The new high record figure of $595,876,000 represents a rise from the February, 1927, figure of $381,286,000 and the January, 1927, figure of $368,930,200. February, 1927, however, was 2.7 per cent under February, 1926, when the figure was $391,723,300, and January, 1927, was 19.8 per cent under January, 1926, which was $443,372,500.

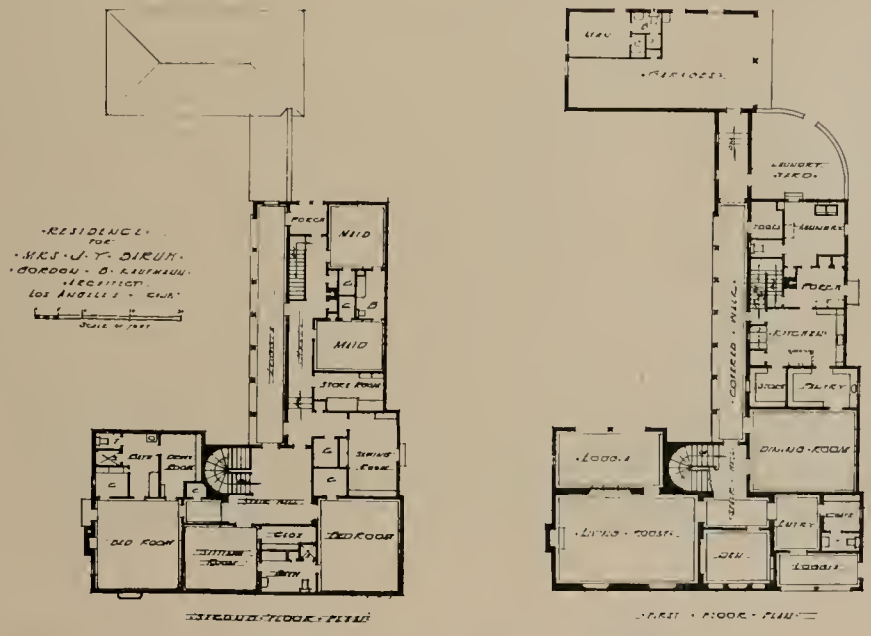
The aggregate for the first three months of 1927 was $1,347,982,000 or 4.2 per cent under the figure for the same three months of 1926, which was $1,396,244,000, but substantially above the figure for the same three months of 1925, which was $1,076,569,300.

Officials of the Building and Housing Division explained that the recession in the 1927 figures is explained by the fact that one large public utilities construction contract in New York City in January, 1926, swelled that year's total by about $50,000,000. Moreover, they stated, the comparison must consider that this is a period of normal building in the Southeastern States, where an abnormal boom period prevailed in 1926, as in the case of Florida.

"While the figures for the first three months in the 36 States are 4.2 per cent under those for the same months of 1926," it was stated, "they are 24.9 per cent and 31.0 per cent, respectively, greater than those for the same period in 1925 and 1924."

It was shown that while building permit figures in some cases are showing a decline in building activity, they do not include the construction of public works and projects located outside cities, such as sewerages, streets and roads, dams, irrigation and railroads, and buildings located outside municipal limits where construction permits are not required.

The foregoing figures include all contracts, local and rural, awarded in the 36 States for commercial, industrial, residential, educational and public and semipublic buildings, as well as public works and utilities. They are said to afford the most generally accepted index to building construction activities in this country.



RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke

PATIO—RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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POOL IN PATIO—RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photos by Padilla Co.

RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA
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RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

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LIVING ROOM—RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by Miles Berné

DECORATIVE NOTES [A SERIES]

THE USE OF ORIENTAL MOTIF

IN THE LOBBY of the Telephone Building, San Francisco, is a ceiling adapted from a piece of Chinese brocade. A diaper pattern alternates the Imperial Phœnix with the horned deer [sign of longevity] with conventional wave design between. A ground of lacquered gold leaf was high-lighted with some 25 different colors glazed and antiqued producing a soft yet brilliant contrast to walls of polished black marble. Miller & Pflueger, Architects; A. A. Cantin, Associate; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco

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Photo by W. M. Clarke

ENTRANCE COURT—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke

ENTRANCE DETAIL—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
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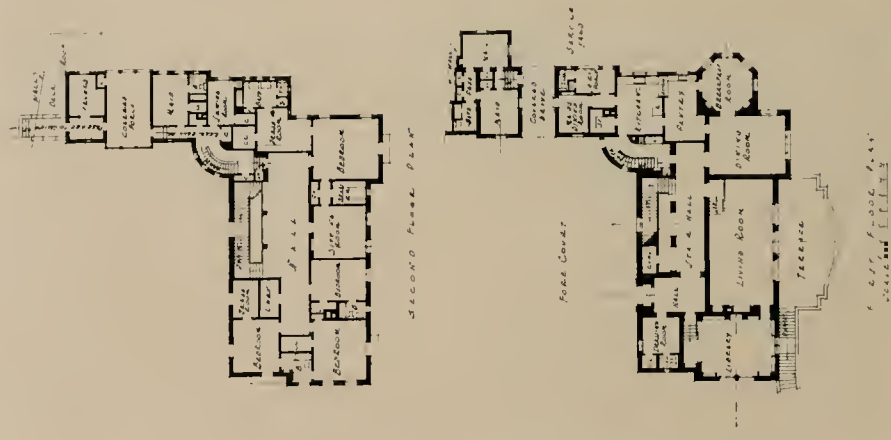

ABOVE—DINING ROOM; BELOW—FLOOR PLANS; RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

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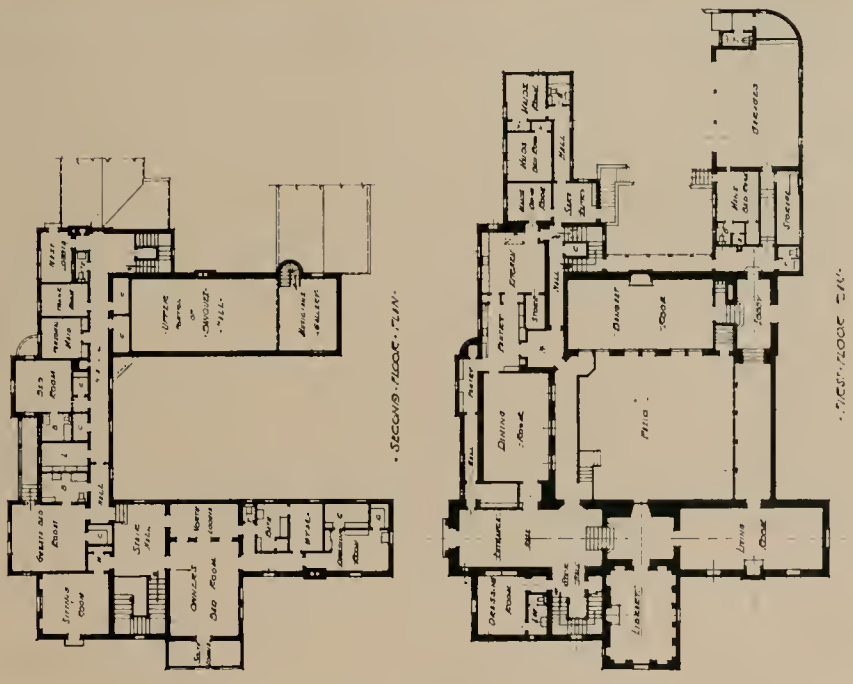

RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke

SIDE ENTRANCE—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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MAIN ENTRANCE—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
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BANQUET HALL—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
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DINING ROOM—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
GORDON B. KAUTMANN, ARCHITECT

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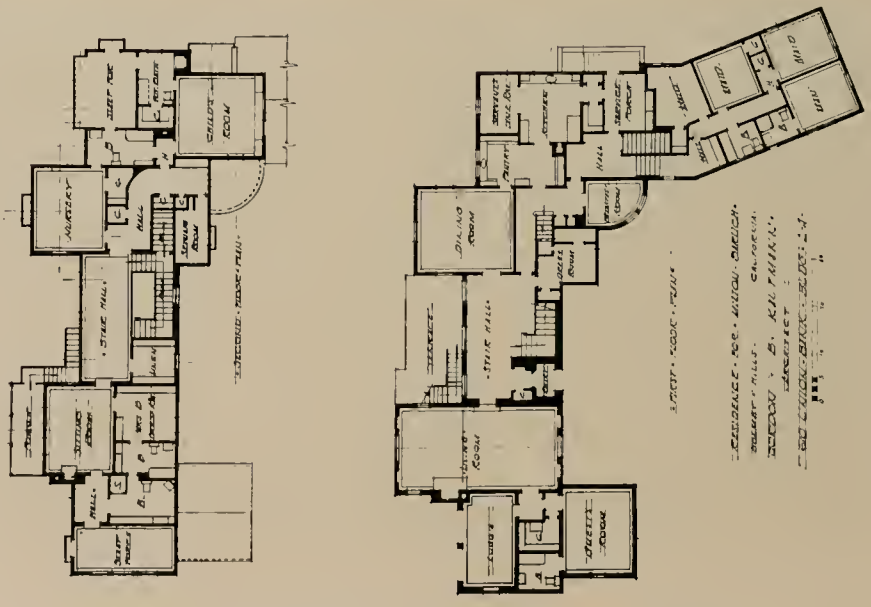
ENTRANCE—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by H. M. Clarke



RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke

POOL AND GARDEN FRONT—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIF. GORDON B. KAUFMANN, ARCHITECT
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LOGGIA—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
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LIVING ROOM—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
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Photos by Miles Berné

ENTRANCE HALL—LIVING ROOM DETAIL—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

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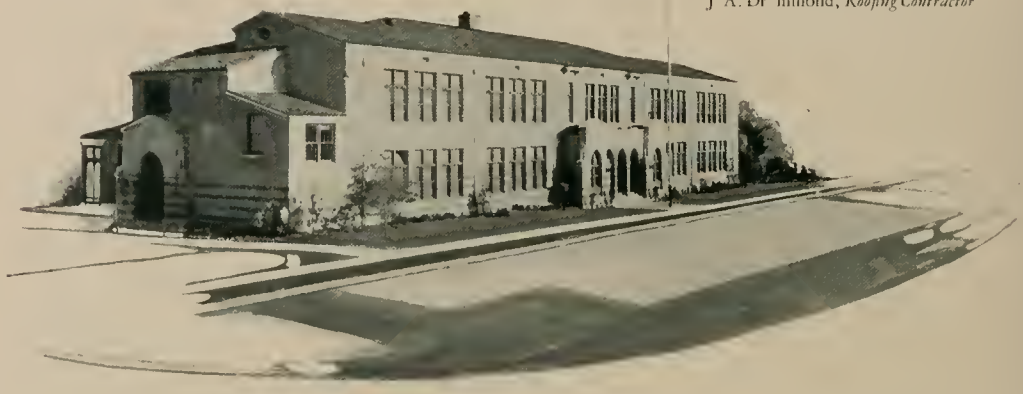

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Photo through courtesy Dorsett-Ruhl Co.

ABOVE—ENTRANCE; BELOW—PATIO; RESIDENCE OF MR. MALCOLM M'NAGHTEN, PEBBLE BEACH, CAL.
GORDON B. KAUFMANN, ARCHITECT

Photos through courtesy Dowsett-Ruhl Co.

ENTRANCE GATE—LOGGIA—RESIDENCE OF MR. MALCOLM M'NAGHTEN, PEBBLE BEACH, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photos through courtesy Douglas Rahl Co.

Decorative Tile in black, red, and white carries out the Calpet color scheme in this distinctive filling station at Los Angeles—Roland E. Coate, Architect. The style is Tunisian, and under the warm, white Southern sunlight it is most attractive

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INTERIOR DECORATING

ORNAMENTAL TILE — *Its History and Renaissance*

[BY ZOE A. BATTU]

THE beginnings of civilization! The days far, far back that we are pleased to call the beginnings of civilization. What did mankind create in those days? What things or knowledge do we possess that the men of those days did not possess? What heritages have we of the beginnings of civilization? We have the heritage of myths. Poetry and song, lingering between the lines of very old myths, tell us that man possessed wisdom of a genuine and penetrating sort, even in the days when civilization was beginning. He wove into his myths strange and vital things. He builded into his architecture much that is to be sensed in his myths. He took the clay of the earth and gave it form, shape and color. He wrought tiles and into them he again wrote—yes, he burned into them the stories of his myths, the symbolisms of his life and thought.

Thus have men and their civilizations come by tile. And few indeed, if any, are the instances where the progress of civilization, as evaluated and expressed in architecture, is wholly without the embellishment of ornamental tile. In the Orient, in the Occident, throughout Europe—wherever men have put one stone upon another, they have invariably turned to tile for ornamentation, finding in the smallet units a flexible, harmonious medium with which to complete the object and motive of the larger masses. There have been times when the interest in and use of tile have languished. There have been peoples living in environments and under conditions not conducive to developing the ultimate possibilities of tiles, but even so, the interest in them has never entirely died out, nor been wholly absent, in the several modes of architecture, as developed by the different races and civilizations.

Consequently, it is not surprising that the architectural renaissance of this Far West, which draws its inspiration largely from the lands about the Mediterranean, where consummate skill was attained in the ceramic arts, turns again to this old-new medium. It could hardly be otherwise, for geographical and climatic conditions in Western America are generally similar to the conditions under which those older peoples and civilizations evolved their arts, cultures, architecture and philosophies. As the principles of the architecture developed in the lands bordering the Mediterranean are being given an interpretation and significance entirely Western, so are ornamental tiles undergoing a similar adaptation in the hands of Western makers, architects and decorators.

The present-day makers of tile are adding a new, virile richness to this very ancient medium. Indeed, improved methods of manufacture may enable us to rival, if not far exceed, the mastery of the ceramic arts that is accorded to past ages and workmen. Tiles made by hand or machine and burned in modern kilns are oftentimes things at which to marvel. Their color interest is truly magical and infinite—brilliant, exotic, delicate shades; mottled effects, shading away and shot with lights and shadows; full tones, subdued and pregnant with hidden values, which time and use will bring forth. To the interest of color may be added that of design—precise and geometrical or freely fanciful, as the purposes of the tile may dictate.

The architect and decorator of both residential and commercial structures, on their part, show that they are fully alive to the opportunity tile presents. Where our first works and compositions in ornamental tile were often amateurish, crude and without special direction, there is now evidence of a conscious intelligence in this medium. There is an understanding of fitness—the conditions and circumstances in which tile may or may not be used to good advantage. There is a realization of relationships and the importance of fitting the smaller unit into the general scheme to secure harmony of color, size, shape, design and texture. It becomes apparent that the interior use of tile must be considered not only in relation to the architectural values, but also in relation to the furnishings. Whether the worker makes use of plain, solid-color squares or tiles more complex in color and design, he now strives to create a composition that in itself has interest, variety and unity, yet conveys something of the story, spirit and symbolism of the whole structure.

It was through correlation of these several factors that the ancients attained the mastery of the ceramic arts that to this day is something to travel far to see, to study and draw upon for inspiration. Considering all the factors that contribute to the renaissance of architecture and decorative tile in Western America, it is not unlikely that we, too, shall bring forth an art worthy of the traditions that inspire it—an art which makes rich contribution of new thought and creativeness to the original source.

Living Room—Residence of Mrs. J. Y. Baruh

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STAIR HALL—HALL WINDOW—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photos by W. M. Clarke

Sketch of Chancel, All Saints Episcopal Church, Pasadena, Cal., Johnson, Kaufmann, & Coate, Architects

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·EDITORIAL·

The Inspector

WE ARE HAPPY to announce that *The Inspector* has been combined with the PACIFIC COAST ARCHITECT, and that Mark C. Cohn, its publisher, joins the staff of the PACIFIC COAST ARCHITECT.

Few men are better known to the building fraternity of the West Coast than is Mr. Cohn, who has spent the greater part of his life in the field of the allied building industry. For more than ten years he was chief deputy in the Los Angeles Municipal Building and Plumbing Departments. Later he was legislative expert for the State of California under auspices of the State Housing Institute and the Immigration and Housing Commission of California. Under his leadership California's State Housing Regulations were written into the statutes.

MARK C. COHN

During the World War Mr. Cohn was Western representative of Government housing activities under the Industrial Housing Division of the United States Department of Labor, which functioned through the United States Housing Corporation and acted for the United States Shipping Board and Navy Department.

Mr. Cohn was California's first State Director of Housing; wrote the State Housing Manual, published in 1917, and is also author of the California Housing Handbook, which has been the standard guide used by architects, engineers, builders and public officials during the past four years. In private professional work Mr. Cohn, with his staff, specializes as an expert consultant on housing and building regulations and inspection, with a public relations bureau in San Francisco, and branch offices in Los Angeles.

The valuable services which have been performed by *The Inspector* will be continued in the PACIFIC COAST ARCHITECT and we believe that subscribers to both journals will profit by the combination.

* * *

Advertising

A RECENT COMMENT in a trade journal questions the policy of showing advertisements in text pages. This involves a much larger issue, and it may as well be faced frankly; what is advertising? Is it of any value to the reader—or is it bunk?

If the latter be true, even relegating it to the back door is a futile gesture, for it cannot conceal the fact that advertising revenue is, of course, the principal and essential source of income to any journal, and if advertising be worthless this revenue is received under false pretense.

But it is not true. The theory and ethics of advertising have undergone a radical change within the last quarter century. And this is more particularly the case with technical matters—those based on science or engineering. It has been found that in the long run—and not so long, at that—false or misleading assertions do not pay. The modern, almost universal, tendency is toward accuracy, and most statements are provable by test or reference.

It follows that, with the almost inconceivable multiplication of improved devices and methods and materials, the busy architect finds one of his best and easiest sources of information in the vivid, concise advertisement. A glance tells him what is new, or reminds him of what is true.

If this be so—and it is—the advertising page is as useful to the reader, though in a different way, as plate or text, and its location need only be governed by its appearance; many are quite as attractive as text pages; logically, they should be more so, to gain favorable attention. A further value is to be found in their use for separation of different types of building, so that in filing plates the architect is not confronted with a choice between a church on one page and a theater on its reverse—the Scylla and Charybdis of the filing system.

This is not an Apologia for Advertising, but a reminder that the World Do Move.

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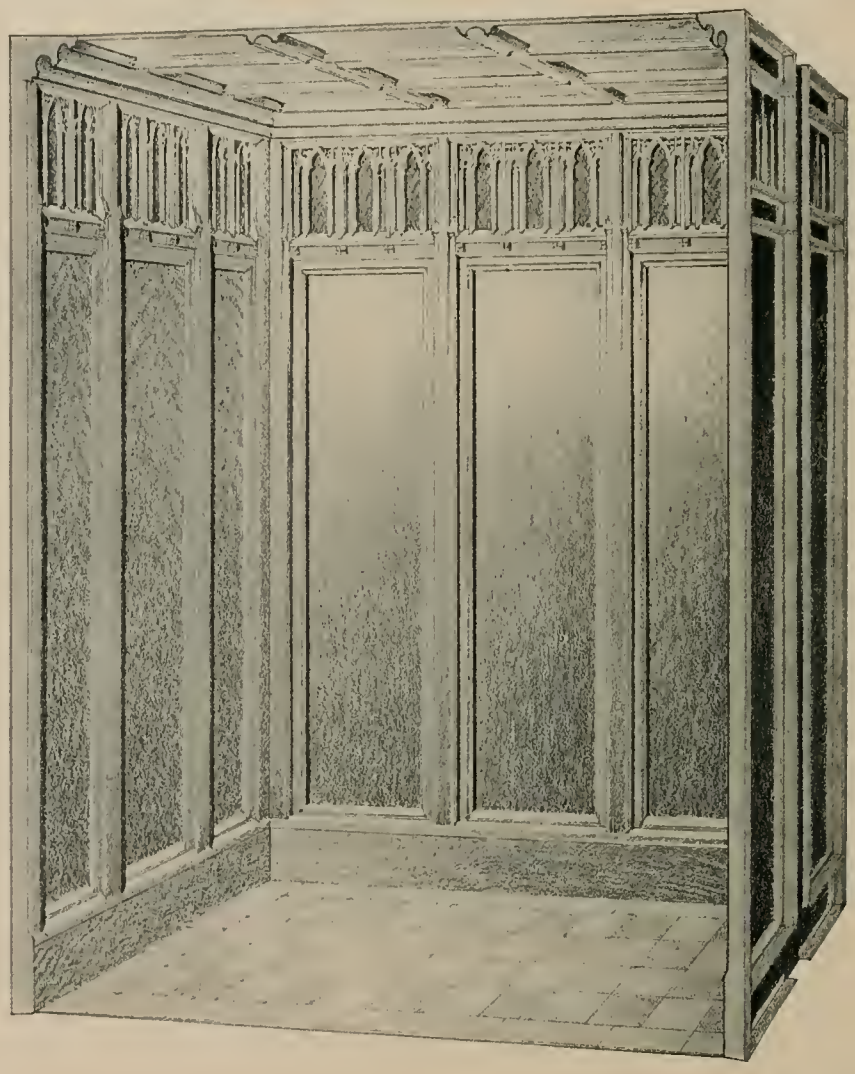

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MONTHLY BULLETIN

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NEXT MEETING

Unless notice is given to the contrary, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, May 17, 1927, at 6:30 p. m. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held in the rooms of the San Francisco Architectural Club on Tuesday, April 19, 1927. The meeting was called to order by President John Reid, Jr., at 8 p. m.

The following members were present: Messrs. Ernest Coxhead, Wm. I. Garren, Chas. F. Masten, Lester Hurd, Wm. B. Farlow, Chas. F. Maury, Morris Bruce, J. S. Fairweather, Earle B. Bertz, R. I. Stringham, John Reid, Jr., A. J. Evers.

Mr. E. E. Johnson, Junior Member of the Institute, was present at the meeting.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

No unfinished business was reported.

REPORT OF STANDING COMMITTEES

No reports of Standing Committees were heard.

GENERAL BUSINESS

The Secretary reported that a post-card vote had been taken on an assessment for Honor Awards. Due to some opposition, the Board of Directors decided not to levy the assessment.

A letter from the San Francisco Garden Club was read and ordered placed on file.

There was a general discussion of the activities of the State Board of Architecture.

The Secretary urged all members to bring forward candidates for members, also urging eligible Chapter members to become Institute members, pointing to the possible increase in Institute initiation fees.

There was some discussion of Chapter financing.

REPORTS OF SPECIAL COMMITTEES

Mr. Bertz reported for the Exhibition Committee, stating that the arrangements were complete for the exhibit at Golden Gate Park in May. The committee also reported that the financing for the Honor Awards was to be undertaken by the Industrial Association of San Francisco, who will cooperate in making and furthering the awards.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary.*

S. F. ARCHITECTURAL CLUB NOTES

THE April meeting of the S. F. A. C. was unusually well attended. Business of the evening found such interest among the members that several times the meeting was taken from the hands of the Directorate and conducted from the floor. The question of female membership was discussed with great fervor, the anti-feminist section emerging victorious. Their victory was clinched by a dramatic oration delivered by Harold Weeks, who set forth his objection in such strong, ringing terms that individual opinion, if any, was completely squelched. Harold later in the evening carried the discussion to the Atelier, where he delighted the boys with a bit of gymnastics and tumbling. The usual committee reports, etc., preserved the order of the meeting, which was adjourned in plenty of time to do justice to the eats prepared by Teddy Ruegg and his trusty slaves.

Prof. C. J. Sly conducted a group from his engineering class to witness a series of experimental tests at the University of California on Saturday, April 16th. Instructive notes were made by his students on various testings of wood, steel and concrete.

The "Atelier Rats" made a clean sweep of the last Analytique Problem. J. McGilvray headed the list with a first mention and seconds were awarded to R. Igaz and J. Collins. With such good work in the Atelier we hope that the massier will find something favorable to report at the next meeting.

The club turned out strong for the theater party, held at the Alcazar Theater, Wednesday evening, April 27th. Some hundred and fifty members and friends were present to witness a most enjoyable comedy, "The Patsy." Dancing at a well-known cabaret climaxed a successful evening's entertainment. Arrangements and preparation were made by Ira Springer, Chairman Entertainment Committee.

The May meeting will feature old-timers' night. The old past presidents will be on hand and a full capacity crowd is expected. Appropriate entertainment will be furnished by the Entertainment Committee.

Plans for the club picnic to be held Sunday, May 22d, at Saratoga, have been completed. Information re transportation, etc., may be had from Ira Springer or Russ Coleman, Secretary.

Several new classes are being organized. Men interested in engineering, sketching, spec. writing, water color, etc., are requested to apply at the club for more definite information.

The Harvard Scholarship for 1927-1928 found three competitors in the club: H. Anderson, Ted Vierra and C. Trudell. It is earnestly hoped that one of the boys rings the bell.

"TRUDY."

THE INSPECTOR

TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE | [SERIAL ISSUE OF THE INSPECTOR] | NUMBER FIVE

ANNOUNCEMENT

BEGINNING with this issue *The Inspector* is combined with the PACIFIC COAST ARCHITECT, including its special feature departments, with question, answer and complaint service divisions, familiarly known to readers as "Ask the Inspector" and "Tell the Inspector" columns.

All paid subscribers to *The Inspector* will, without further cost, receive the PACIFIC COAST ARCHITECT and *The Inspector* combined until their subscription expires. All paid subscribers of *The Inspector* who are also paid subscribers to the PACIFIC COAST ARCHITECT will be credited with the balance of their account on renewal of subscription to the PACIFIC COAST ARCHITECT when their subscription expires.

Mark C. Cohn, publisher of *The Inspector*, also becomes associate editor of the PACIFIC COAST ARCHITECT.

Readers of both the PACIFIC COAST ARCHITECT and *The Inspector* will now have the benefit of the combined efforts of two successful organizations heretofore functioning separately and in some respects covering the same field. At the same time readers will get in one publication all feature, building and architectural news heretofore covered by the two publications.

* * *

WHITE ANTS IN REDLANDS

Building Inspector M. E. Armstrong of Redlands is reported to have found timbers in the library weakened as a result of an attack of termites. It is asserted this is the first case of the white-ant pest discovered in that city. The building inspector urged immediate action by the Library Board in replacing some of the timber structural members.

* * *

ZONES IN COUNTRY DISTRICTS

An ordinance passed by the board of supervisors of Los Angeles county is asserted to be the first which comprehends establishing building zones outside of cities. It creates seven zones to regulate classes of building, occupancies and uses of properties. Eventually the scope of ordinance will be extended to cover other portions of the county commonly designated as unincorporated territory.

* * *

Santa Barbara and Sacramento now have duly established chapters of the Associated General Contractors of America. The prospect of forming a regional association of A. G. C. chapters on the Pacific Coast is being discussed.

TIMELY SAFETY ORDER

Commendable ruling has been issued by the Municipal Building and Safety Commission of Los Angeles, through its building and plumbing inspection division, relating to materials for venting gas-fired appliances safely.

The Chief of the Fire Department in that city is quoted as having said 25 fires in two weeks originated from improperly vented gas-fired appliances due to the use of unsuitable materials.

The official bulletin issued by the Los Angeles officials reads:

"Building Division Employees: Hereafter do not approve glazed terra-cotta tile for gas vents for any type of gas-burning appliance.

"All terra-cotta tile for this purpose must be unglazed, as the glazed sewer pipe cracks very readily under heat and is a fire menace to any building in which it is installed, there having been many recent fires due to the use of this kind of pipe."

* * *

BUILDING INSPECTORS' ANNUAL MEETING

The Building Officials' Conference at its thirteenth annual meeting in Chicago considered a number of subjects of interest to the building fraternity.

Salaries of building inspectors was one of the first subjects discussed. Other subjects related to arc-welding, work of the Underwriters' Laboratories, uniform building code, the National Board of Fire Underwriters, city planning as related to building departments, the Florida hurricane and its effects on building, the building code committee of the Department of Commerce, organization of building departments, preparation of plans and specifications by building departments for public buildings and the licensing of contractors.

* * *

ALIEN MAY CONTRACT PUBLIC WORK

Although State laws require governmental bodies to employ only American citizens on public works, the Appellate Court has held in substance the restriction applies to employees and that an independent contractor is not an employee.

James L. King, deputy district attorney of San Bernardino county, is reported to have so ruled in a case where the school authorities let a contract to one who it was alleged had not yet become a citizen of the United States.

* * *

STATE BOARD CONDEMNS PIER

The California State Industrial Accident Commission is reported to have condemned as hazardous a pier in Redondo Beach. A. B. Wagner, construction engineer of the State Commission, is reported to have examined the concrete pier and to have held that it was unsafe for public use and that big cracks had appeared in 62 of the iron and concrete piers.

THE INSPECTOR

DIDS AND DIDN'TS—*What Legislature Accomplished*

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-third of a series of articles on building codes.)

WHAT did the California Legislature do with laws affecting the building industry, is the question being asked by the building fraternity. And the question appears appropriate since building regulation seems to be the life of the party nowadays when everybody is doing it. This article, however, goes to print too early to cover the details of all legislative doings. And no one knows what the Legislature might do with bills pending before it finally adjourns. Even then, it will take some time to unscramble the last-moment rush of the legislative mill to find out what did happen.

So it is not amiss to point out what the Legislature didn't do. For example, no laws were passed to insure better-built buildings. Before the Legislature convened there was much enthusiastic urging of a law to strengthen the State act regulating the practice of architecture.

Suggestions for a law to license professional engineers also were given much publicity. And both these proposed measures were coupled with favorable discussion for a third law to require greater use of the highly specialized professional service rendered by architects and structural engineers. This much-talked-about legislation failed to materialize. And to do full justice to the State solons, it must be said they cannot be blamed, because none of this highly desirable legislation was presented for consideration.

The happy part of the matter is that all the discussion during the past few months has not been in vain. The agitation for better-designed and better-built buildings will no doubt be continued and crystallized into a tangible movement within the next two years.

Another thing the Legislature didn't do was pass two companion measures to regulate the installation of plumbing, gas and water pipes and sewer connections throughout the State. Licensing and examination of master and journeymen plumbers also would have been governed by these bills.

The principle involved in the State plumbing bills is conceded to be a meritorious one, even though some of the phraseology invited opposition. Consequently, this agitation for uniform standards in a State plumbing code likewise perhaps will be furthered during the next two yeats so that a similar measure will be accorded very careful consideration two years hence.

Two bills proposing to license, bond and register building contractors suffered a similar fate. Here apparently a greater divergence of opinion developed than was the case with the State plumbing bills. It is not improbable that before the next session of the Legislature unanimity of thought will be brought about through some measure which will more fully satisfy all concerned. In which event a licensing bill for building contractors might evolve.

The Legislature did enact a measure which makes possible the adoption of electrical wiring, plumbing and building ordinances without legal publication. In the event this law is held not to conflict with requirements of city charters, or where city charters are silent as to requirements for legal publication of ordinances, building regulations might readily be passed by the legislative bodies in cities merely by the adoption of a short ordinance referring to whatever comprehensive regulation or specification is desired to be adopted, three copies of which must be filed with the city clerk and become permanent records.

Without question, smaller cities have failed to enact adequate building regulation because of the requirements and cost involved in giving ordinances the requisite legal publication. And this enabling act will relieve cities of that embarrassment.

On the other hand, the law has some dangerous aspects. Legislative bodies could misuse it by changing building regulations without notice to those who might be vitally concerned. And because of the cheapness of passing new building ordinances might change them frequently to satisfy every Tom, Dick and Harry.

Another bill passed by the Legislature amends the California State Housing Act. In all probability the Governor will sign this measure promptly. Comment on its provisions will appear on this page in a forthcoming issue.

A second measure aimed to amend the State Housing Act would permit sleeping and cooking in the same room in apartments. Apart from whatever doubtful merit might attach to this proposal which cannot now be handled by intelligent enforcement, written into the State Housing Act it might result in confusion bordering on the nullification of other requirements in that State law. It was passed in the Assembly and some hold hope it will weather the Senate.

At this writing it is predicted other bills here briefly digested will fail of passage. To define a hotel as a building with not less than 50 rooms and with ground floor lobby. To further restrict the employment of alien labor on public works. To provide safeguards for audiences in itinerant shows and carnivals.

Creating a new State board to be known as the "State Fire Prevention Survey," which would be charged with the duty of recommending building and fire prevention legislation two years hence.

Amending the State Labor Camp Act as regards sanitation and ventilation and to provide that bunks, with suitable bedding, including pillows and sheets, be supplied employees. To regulate construction, sanitation and maintenance of auto camps and providing for licensing and inspection. And to regulate the labeling of containers for oils, paints and varnishes.

Two different proposals defining, regulating and licensing dry cleaning and dyeing establishments seem doomed to die in committee.

On the whole, the building industry suffered no harm by any new legislative enactments so far analyzed by this publication. And there is no evidence that the building industry might be enhanced by any regulatory legislation adopted.

THE INSPECTOR

STRINGENT HOUSING LAW ENFORCEMENT

Determined to stop the occupancy of apartments and hotels without permits and certificates, the housing division of the San Francisco Health Department has resorted to placarding buildings while in course of construction.

Notices to owners and builders printed in letters nearly two inches in height are being nailed on buildings to warn against occupancy of apartment houses and hotels before a "certificate of completion" and "permit of occupancy" are obtained.

The full printed placard, 14″ x 11″ in size, reads as follows: "To Owner or Builder: Before this building is completed, an application for a final inspection must be made at the Department of Public Works. For a certificate of final completion when above certificate is issued the owner or builder must apply to the Department of Public Health for a permit of occupancy, otherwise these premises cannot be occupied."

It is contended that speculative builders often sell buildings while in course of construction and that violations of the housing law are passed on to the new owners without their knowledge. Now the placards will serve to tell all who read—"caveat emptor"—let the purchaser beware.

* * *

S. F. ENGINEERS' MONTHLY MEETING

More than 300 engineers attended the last monthly meeting of the San Francisco Bay region Society of Engineers in San Francisco. Captain G. B. Landenberger, U. S. N., for years in command of the Asiatic Fleet, told the engineers about China and the present war.

George W. Van Buren of the Pacific Telephone and Telegraph Company, assisted by a corps of young women, demonstrated to the engineers the detailed workings of a complete telephone switchboard.

* * *

CHULA VISTA ADOPTS ZONING CODE

Ordinance No. 163, effective in Chula Vista, Cal., comprehends the establishment of five zones prescribing the classes of buildings and structures that may be built, the uses to which buildings may be put, and in some features regulates the construction of buildings and structures according to the districts in which they are built.

* * *

OCEANSIDE ADOPTS BUILDING AMENDMENT

An amended ordinance in Oceanside, Cal., which is now effective, regulates the moving and altering of buildings which are transported across streets, alleys and other thoroughfares and applies to buildings which are razed.

* * *

A movement reported to have originated in San Mateo has for its objective a set of uniform building regulations for the entire county so that electrical wiring, plumbing and building will be carried on uniformly in the various cities of the county.

* * *

Paul F. Langworthy, long secretary-manager of the Los Angeles Builders' Exchange, has resigned that post. Frank W. Plane, formerly with the E. K. Wood Lumber Company, has been appointed secretary to succeed Mr. Langworthy.

* * *

Walter Strecke has been appointed building inspector of Santa Rosa to fill the office left vacant when W. B. Simpson died.

* * *

Reports from Glendale indicate that city soon will enact a comprehensive ordinance regulating plastering.

POMONA ADOPTS ELECTRICAL CODE

Supplementing the rules and regulations of the California State Industrial Accident Commission, the Railroad Commission of the State of California, rules and regulations of the Immigration and Housing Commission of California, the regulations laid down in the National Electrical Code, and safety regulations approved by the American Engineering Standards Committee, and rules of the Board of Fire Underwriters, Pomona has adopted a comprehensive code regulating the installation and maintenance of electrical wiring and appliances. It licenses contractors also.

* * *

UTILIZE UNDERGROUND SPACE FOR BUILDING

Los Angeles seems destined to build downward in order to relieve an almost intolerable congested situation for parking automobiles. That city limits the height of buildings to 150 feet, but apparently there is no restriction how deep they may build. One building now in course of construction has three basement floors and it is reported another building will be designed with five stories below ground.

* * *

WEAVER IS NATIONAL COUNCILOR

Sylvester L. Weaver, well known to the building fraternity, has again been honored by appointment to the office of National Councilor in the United States Chamber of Commerce, representing the Los Angeles Chamber of Commerce, of which formerly he was president. The building industry of the Pacific Coast is therefore assured of being well represented in the national affairs of that organization.

* * *

GIRL JOINS ENGINEERS' SOCIETY

After 75 years the barriers have been broken and Elsie Eaves of Denver is reported to have been admitted to the American Society of Civil Engineers. She is the first woman to be admitted to that organization since it was founded three-quarters of a century ago.

* * *

NEW ARCHITECTS LICENSED

Howard Peyton Hess, Carl E. Sjoberg and Edwin L. Westberg of Pasadena, Los Angeles and Alhambra, respectively, are recent candidates granted certificates to practice architecture by the Southern District Board of the California State Board of Architecture.

* * *

ENGINEERS ELECT OFFICERS

Officers elected by the Los Angeles Chapter, American Association of Engineers, for the ensuing year, are: E. E. Glass, president; Rolf R. Newman, vice-president. The following were elected directors: J. W. Ludlow, R. W. Stewart and W. C. Hogoboom.

* * *

Portland may change its height limit for buildings from 10 to 12 stories. Another proposed change in the Portland Building Code would permit the use of wooden trim, sash and doors in high buildings where metal now is required.

* * *

Pending in Los Angeles is a code that comprehends changes in the requirements for the installation of plumbing and gas piping and relating to the examination of master and journeymen plumbers.

* * *

Amended ordinances in Oakland will require that plastering and roofing contractors be licensed and must secure permits.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

Q.—Was the State law on plumbing regulations passed by the Legislature? Apparently two laws governing plumbers and plumbing are being considered. What is the major difference in these laws? I would like to see published the status of these laws.

A.—Two bills were introduced in the California Legislature that proposed the regulation of sanitary plumbing installed in any building anywhere in California. These bills, too, would have licensed master and journeymen plumbers. However, the bills were companion measures with like provisions.

Neither bill was adopted. Sufficient opposition apparently developed in the Senate committee on the original wording of the bill to keep it from being passed on to the floor for vote. The Assembly bill was materially amended in committee and passed out without recommendation for or against the measure. The bill was returned to the committee, where it remained.

The principle and intent of the bills are meritorious and perhaps they will again be proposed two years hence.

Q.—When can the proposed State law to license building contractors again be considered? I am glad the proposed laws were rejected by the State lawmakers, but please do not publish names on this letter.

A.—The California Legislature meets every two years. The next regular session will be convened on the first Monday in January, 1929. The proposed law can be considered again during that session.

Q.—What has become of the amendments to State laws for apartments? In The Inspector *about two or three months ago you published stories about changes in that law.*

A.—A bill passed by the California Legislature would amend the State Housing Act in some respect. Elsewhere in this issue appears comment on the same subject. The bill has not been signed by the Governor at this writing, but in all probability it will be signed. If the bill is signed, comment will appear here.

Q.—I understand the Underwriters' Laboratories have an office on the Pacific Coast. Can you tell me where it is?

A.—With the National Board of Fire Underwriters, 1014 Merchants Exchange Building, San Francisco.

Q.—George A. Downing, inspector of building of Monterey Park, California, asks:

"Will you be kind enough to give me the total valuation of building in San Francisco from 1906 to 1927?"

A.—John P. Horgan, chief building inspector in San Francisco, says building permits total $653,479,088 for the period from May, 1906, to March 31, 1927.

* * *

M. G. Riggs, fire chief, becomes building inspector, and under the terms of the new building ordinance adopted by the Board of Trustees in Hayward he will receive as compensation the fees provided by that measure.

* * *

At a group meeting of building inspectors held in Fresno the proposed Uniform Building Code was the subject of discussion and revision.

* * *

Proposal to enlarge the fire limits in Portland is supported by city officials and opposed by industrial interests.

BEAUTIFY UNSIGHTLY ROOFS

Now and then one observes outstanding examples of real artistic treatment of roofs designed to top off structures that may be classed as architectural achievements.

The flat type of roof predominates on buildings designed for commercial, mercantile and office purposes. Apartment houses and hotels more often than otherwise are designed with flat roofs. It is this type of flat roof that appears to have been neglected. Here is much room for improvement. And flat roofs can profitably be used to greater advantage than has been the case in the past.

Go to the roof of the average building and what will you find? Usually the roof is cluttered with a lot of hideous-looking tin-clad penthouses for elevators and machinery. No two of the same size.

Rusty-looking water tanks that appear to be in perilous positions and a conglomeration of radio aerials, telephone and power wires are the sight that usually greets one visiting the roof of a building.

Not infrequently the sight encountered on roofs is reminiscent of an old-fashioned Chinese laundry with a variety of garments scattered over the housetops. No two alike. And no Chinese laundry ever exuded the numerous odors and stenches that come from an assortment of chimneys that incinerate garbage, permeate the air with foul smoke, soot and ashes. Gas flues vie with one another in sending out poisonous fumes. And the malodorous plumbing vents belch out nauseating sewer gases.

Yet roof spaces, especially flat roofs, can readily be made delightful spots. In crowded cities where recreation centers are few and far between roof spaces can be made to serve an enjoyable, healthful and utilitarian purpose.

It is therefore refreshing to view with approbation a few examples of what can be done with a flat roof. One might compare the delightful atmosphere of roofs that have been treated artistically with the word picture given of what roofs usually look like. And hope that roof spaces of the future will be beautified.

* * *

CITIES SEEK NEW BUILDING CODES

Lamenting the lack of building regulations in Corvallis, Ore., the local officials are working on a set of recommended practices with the objective of developing building and zoning codes.

Aberdeen and Mt. Vernon in Washington are two other cities seeking new building codes.

* * *

BEVERLY HILLS AMENDS PLUMBING CODE

Ordinance No. 215, now effective in Beverly Hills, Cal., fixes regulations for the installation of plumbing and gas piping and furnace work, defines a plumbing contractor, and provides for the licensing and bonding of those engaged in the business of plumbing installation.

* * *

J. R. Shields, city building inspector of Sacramento, at a meeting of building material dealers explained the salient features of the new Building Code which became effective this year and urged cooperation of all affected by its requirements to secure uniform enforcement.

* * *

Harry E. Blake recently resigned from the office of city engineer of Alhambra.

...from the forests of the West Coast...

West Coast Hemlock

from obscurity to importance in six short years

In 1921 West Coast Hemlock was little known to the country at large. Today it is recognized as one of the nation's important woods. This rapid development has come without exploitation—through proof of worth by actual use.

WEST COAST HEMLOCK is a distinct species—it grows only in the Douglas Fir forests of the Pacific Northwest. It is a wood of high character, free from the shake and brashness usually ascribed to the hemlock species. It has only to be used once to be favored for flooring, finish, siding, studding, framing, boards and boxes.

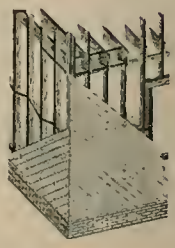
—for flooring:

West Coast Hemlock flooring has a light, even color and a uniform texture. As it ages it becomes harder—it wears evenly and stays smooth—it wears down instead of slivering up.

—for finish:

Much of the beauty of a home depends on the wood for interior finish. U. S. Forest Service Bulletin 115 says, "*As a finish lumber western hemlock has the advantage of containing practically no pitch; it has a beautiful grain, works smoothly, takes stain readily... It presents a comparatively hard surface and consequently does not mar easily.*" Its smooth satiny surface and comparative hardness make a splendid base for enamel.

—for framing and boards:



U. S. Forest Service Bulletin 115 says of West Coast Hemlock, "*In house construction western hemlock is used a great deal as a framing material.*" It is strong, light, quite durable, easy to handle and easy to work. It takes nails without splitting and holds them firmly.

For studding and framing, its uniformity in growth and small knots make it interchangeable in strength with Douglas Fir.

West Coast Hemlock makes splendid boards for formwork, sheathing, under-flooring and other structural purposes.

—for siding:

West Coast Hemlock siding is easy to nail without splitting. It is free from pitch; takes paint easily and holds it well.

—write for booklet!

Interesting and valuable information about West Coast Hemlock and its uses will be found in our new, illustrated booklet on this choice wood from the Douglas Fir forests of the Pacific Northwest. We will be glad to send it to you if you address West Coast Lumber Bureau, 560DD Stuart Building, Seattle, Wash.

W215A

You can get West Coast Hemlock from Retail Lumber Dealers

Architectural Competition

for the Uses of

West Coast Woods

in Home Construction

J. LISTER HOLMES, A. I. A., *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

Proposed by C. W. Stimson, Seattle, who is presenting first and second prizes; offered by West Coast Lumber Bureau; sponsored by Washington State Chapter A. I. A. **Competition open to any Architect, Architectural Firm, Designer, or Draughtsman.** Closing date: August 1, 1927.

COMPENSATION TO COMPETITORS

West Coast Lumber Bureau agrees to award the following prizes immediately after the judgment of the jury:

For First Prize Design	$2,000.00
For Second Prize Design	500.00
Ten Mentions, each	100.00

PURPOSE AND INTENT OF COMPETITION

The special purpose and intent of this Competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results.

PROGRAM OF COMPETITION

Subject of this design will be an attractive all-year-round residence and garage to be principally built of wood. The house shall contain not more than seven principal rooms, confined with the garage to an immediate site of 12,000 square feet. The plans shall be convenient in arrangement and adaptable to general living conditions. Garage to accommodate one automobile and may either be a part of the house or detached.

JURY OF AWARD

The Jury of Award will consist of five Architects of national repute, selected from representative sections of the United States. The Jury will meet within two weeks after the termination of the competition and winning competitors and those deserving honorable mention will be notified immediately of the awards.

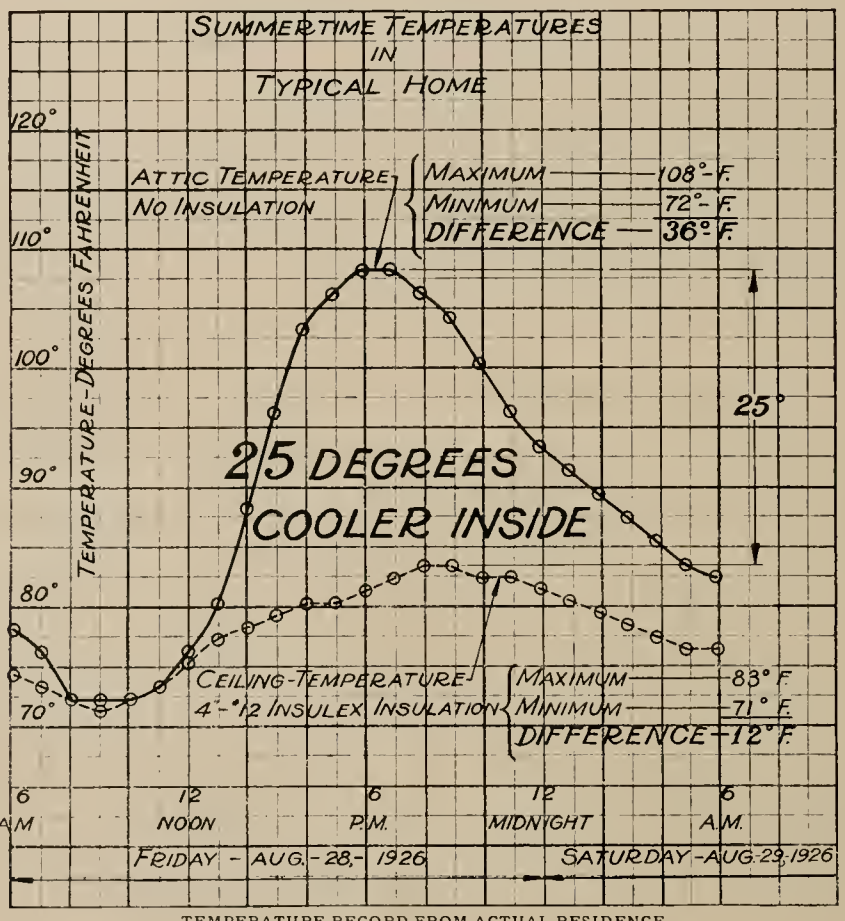
CONSIDERATIONS OF THE JURY OF AWARD

1. Novelty and originality in the treatment and use of woods native to the Pacific Northwest.
2. Excellence and ingenuity of plans.
3. Architectural merit of the design and fitness of the application to a frame house.
4. Practicability of construction.
5. Fitness of the design as a whole to meet the needs of the problem.
6. Excellence of drawings will be given consideration by the jury, but will rate a small percentage in proportion to the other considerations.

COMMUNICATIONS

W216A

Copies of program and information concerning the woods included in this competition, can be obtained from the Professional Adviser, J. Lister Holmes, 1014 Alaska Bldg., Seattle, Washington



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MORE INFORMATION ON WEST COAST WOODS ARCHITECTURAL COMPETITION

Following are questions on a number of points submitted by competitors, together with the answers, by J. Lister Holmes, professional adviser, in the West Coast Woods Architectural Competition:

Q.—Have any arrangements been made for passing plans through the Canadian and American customs houses?

A.—Arrangements have been made for Mr. R. H. H. Alexander, Secretary, British Columbia Lumber & Shingle Manufacturers, Ltd., 917 Metropolitan Building, Vancouver, British Columbia, to act as the representative of the West Coast Lumber Bureau in connection with the West Coast Woods Architectural Competition. All architects in Canada who participate in the competition are requested to send their designs to Mr. Alexander in Vancouver, who will see that the designs are passed through the customs and delivered in proper form to the professional adviser in Seattle. All those in Canada who enter the competition should have their designs in the hands of Mr. Alexander in Vancouver not later than 4 p. m., July 20, 1927, so as to allow sufficient time for delivery of the drawings to the professional adviser before the closing date.

Q.—Shall the perspective drawing be clear and sharp or in sketch form?

A.—This is at the option of the competitor.

Q.—Are there any obligations in entering this competition?

A.—None whatever.

Q.—Is it permissible for two persons to submit a joint drawing or one person two drawings?

A.—Two persons may join in submitting one drawing or any competitor may submit as many as he or she chooses.

Q.—Does the delivery refer to mailing time or delivery in Seattle?

A.—No drawing received later than 5 p. m., August 1, 1927, at the office of the professional adviser, in Seattle, will be accepted.

* * *

ASK ADEQUATE PAY FOR ENGINEERS

"Of all the learned professions, the members of the engineering profession are most underpaid, and it is the one profession that today does least for its members to remedy this evil," asserts C. J. Ullrich, president of the American Association of Engineers.

This association has resolved to work for adequate compensation for all engineers. To that end it has adopted the following resolution:

"Whereas, The economic conditions during the past few years have materially increased the cost of living; and

"Whereas, Salaries of engineers have not kept pace with the increased cost of living; and

"Whereas, Engineers are not receiving adequate compensation for services performed and responsibilities carried by them; and

"Whereas, It is a moral obligation of the engineering profession to exert its influence to change this condition; now, therefore, it is

"Resolved, That the American Association of Engineers commits itself definitely to a policy of adequate compensation for engineers, based upon the services rendered and responsibilities carried and that this association employ every and all means in its power to obtain adequate compensation for engineers."

* * *

The merging of three well-known companies under the name of the Edward L. Soule Company was reported recently, and involves the American System of Reinforcing of Los Angeles and the Concrete Engineering Company of California with the Soule Steel Company.

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Continental National
Bank Building,
Geo. W. Kelham, *Architect—*
San Francisco

Right Center:
Deseret News Building,
Ashton & Evans, *Architects*

Below:
Ezra Thompson Building,
Pope & Burton, *Architects*

Bottom of Page—
Foreground:
Federal Reserve
Bank Building,
Young & Hanson, *Architects*

Right of Same:
Medical Arts Building,
Cannon & Fetzer, *Architects*

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Seattle, Washington 452 Colman Bldg.
Denver, Colo. . . 1740 California Str.
Salt Lake City, Utah 616 McIntyre Bldg.

STEEL CONSTRUCTION

THE nation-wide speaking tour recently completed by Charles F. Abbott and Lee H. Miller, executive director and chief engineer, respectively, of the American Institute of Steel Construction, has served to emphasize the steady progress being made by the Institute in its campaign to bring about improvements and economies in steel construction through standardization and better business methods in the structural steel industry.

Addresses were delivered by Mr. Abbott and Mr. Miller in 21 large cities from Philadelphia on the east to New Orleans on the south and San Francisco on the Pacific Coast. The usual program was a meeting of the fabricators alone in the afternoon, followed by a dinner and evening meeting attended by the fabricators and by mill representatives, engineers, architects, contractors, bankers and municipal officials. Attendance at the meetings varied from 20 to 50 for the afternoon meetings of the fabricators, and from 100 to 400 for the evening meetings.

In addition to addressing the meetings of the fabricators and others actively interested in building construction from one angle or another, Mr. Abbott and Mr. Miller addressed the engineering students of Leland Stanford University, Syracuse University, the University of California, and the students of five other technical schools or universities. A number of addresses were also delivered before chambers of commerce, technical societies, and the students of Y. M. C. A. engineering classes.

In Los Angeles an entire week was denoted as "Steel Week," and at one of the many meetings in that city the representatives of the American Institute of Steel Construction addressed all of the foremen, erectors, draftsmen, salesmen, engineers, superintendents and executives of the local fabricating plants. The total attendance was over 300.

The success of the tour is attested not alone by the enthusiasm displayed in each city but by the fact that the speakers returned to the headquarters of the Institute in New York with a number of applications for membership from large fabricators, and with notification from the Pacific Coast Building Officials Conference that the standard specifications of the Institute have been recommended for adoption in 40 major cities in the Western States. The space devoted to reports of the meetings in the press affords further evidence of the success of the tour.

The objects and future program of the Institute, which was formed in 1921 by the structural steel fabricators of the United States and Canada to widen the field of usefulness of structural steel by standardization and the promotion of better business methods, were outlined at each meeting by Mr. Abbott. In touching upon the future of the structural steel industry, Mr. Abbott predicted that within the next few years steel would be extensively used for the frames of dwellings.

He pointed out that, aside from the factors of greater durability and protection against fire, a comparison of costs between steel and wood frames already favors steel. Further standardization of shapes and large scale factory production, he said, would still further lower the cost of steel for residence construction. "It is estimated," said Mr. Abbott, "that three and a half tons of steel in beams and girders alone will be required for the average $15,000 residence. Since the number of such residences to be erected is beyond calculation, the use of steel in their construction will be an important factor in the demand for fabricated shapes."

The Institute's standard specifications for the design and erection of structural steel, and its code of standard practice, were discussed from their technical aspects by Mr. Miller. He emphasized the fact that the Institute is not

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primarily concerned with the adoption of any particular working stress, but that it is vitally interested in promoting the substitution of recognized engineering practices for the wide variations existing in the past which have resulted in many unjustifiable practices and a lowering of standards. The Institute's specifications, according to Mr. Miller, were drawn to assure a combination of safety, durability and the most economic use of steel.

The American Institute of Steel Construction now has a membership of 220 fabricators or practically all the structural steel fabricators in the United States and Canada, aside from the men in charge of the plants controlled by the rolling mills. Its standard specifications are now in use in 59 large cities and a number of states. Its code of standard practice has been widely adopted on both sides of the United States-Canadian border.

The following is a list of cities covered in the recent speaking tour: Buffalo, N. Y.; Philadelphia, Pa.; Cleveland, Ohio; Syracuse, N. Y.; Atlanta, Ga.; New Orleans, La.; Houston, Texas; Tucson, Ariz.; Phoenix, Ariz.; Los Angeles, Cal.; Santa Barbara, Cal.; San Francisco, Cal.; Portland, Ore.; Seattle, Wash.; Salt Lake City, Utah; Denver, Colo.; Kansas City, Kans.; St. Louis, Mo.; Indianapolis, Ind.; Cincinnati, Ohio; Detroit, Mich.

* * *

EFFECT OF VARIOUS PROPORTIONS OF LIME AND GYPSUM IN PLASTERS STUDIED BY BUREAU OF STANDARDS

In plastering it is common practice to use a mixture of calcined gypsum and lime putty for the finish coat. The lime employed may be either hydrated lime or slacked quicklime, the latter being slaked on the job.

The properties of lime-gypsum mixes vary greatly, and it is of the utmost importance to know what to expect under given conditions. Therefore, the Bureau of Standards, Department of Commerce, has been studying these properties with reference to time of set, tensile and compressive strength, shrinkage and plasticity. In this work the composition was varied by 5 per cent increments from 100 per cent lime to 100 per cent calcined gypsum.

The following conclusions have been drawn:

1. Quicklime and hydrated lime when added in small amounts to calcined gypsum accelerate the time of set. Maximum acceleration occurs when about 10 per cent by weight of hydrated lime is present. Above 50 per cent hydrated lime, retardation occurs, which becomes marked at about 70 per cent when the time of set approaches that of pure lime.

2. Hydrated lime in small amounts increases the tensile strength of calcined gypsum. A calcined gypsum-hydrated lime mix, rich in hydrate (in excess of 85 per cent), has a greater tensile strength than a mix of like composition containing an equivalent amount of quicklime.

3. The addition of lime to calcined gypsum in all amounts lowers the compressive strength. The compressive strength of a gypsum-hydrate mix is greater than that of a gypsum-quicklime mix where the lime content is equivalent.

4. A definite amount of lime may be added to calcined gypsum without affecting the shrinkage on setting, but lime in excess of this amount increases the shrinkage.

5. Lime in all proportions increases the plasticity of calcined gypsum.

* * *

The Macomber Steel Company, manufacturers of Massillon Bar Joists, has issued a pamphlet—The Massillon Roof Truss Catalog—in standard size and containing complete safe loading tables for architects' use in designing buildings with "Curve Chord" (bow-string) and "A" type steel trusses. Copies are available by addressing the company at Canton, Ohio.

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Sectional View

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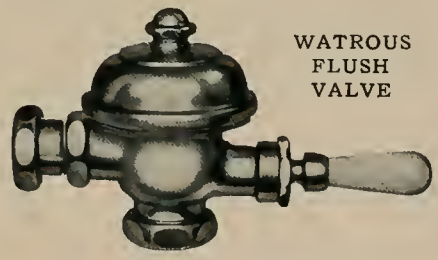
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"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations; sent postpaid for two dollars.

"Industrial Buildings and Housing" treats in detail the factory, with examples of architectural beauty. Restaurants, rest rooms and employes' communities come under its scope. Bountifully illustrated. Sent postpaid for two dollars.

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Carl W. Hunt, chemist, asserts he has perfected a new spraying process which will revolutionize the curing of concrete. It will, he declares, cure "green" concrete on highways, pipes and buildings with considerable saving of time, and add to tensile properties.

The "Hunt" process, under control of the Morris Engineering Company, is reported to have been used satisfactorily on highway construction in San Diego under observation of W. P. Bauer, an inspector of the city engineer's staff.

Ralph H. Morris, general manager of the company bearing his name, formerly was Municipal Research Engineer of Los Angeles. William H. Antram, member of the Board of Building and Safety Commissioners of Los Angeles, also is connected with the company.

* * *

ARCHITECTS LISTEN TO PLUMBER

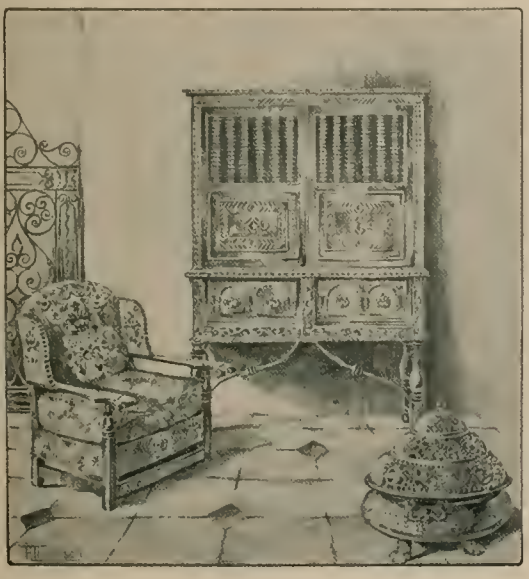
"Improper financing in the last few years has lost staggering sums for the building industry due to irresponsible, incompetent and even crooked building operations by which a host of subcontractors hold the sack," W. H. Graham, plumbing contractor in Oakland, told the Society of Architects of Alameda County.

"I can tell you how an irresponsible builder, a promoter, owners or contractor can legally steal $50,000 in six months," he asserted.

We hope none of the architects will be led astray by Mr. Graham's offer.

* * *

The Youngstown Pressed Steel Company, Warren, Ohio, has prepared a special folder on reinforced Portland Cement Stucco for wood frame construction.



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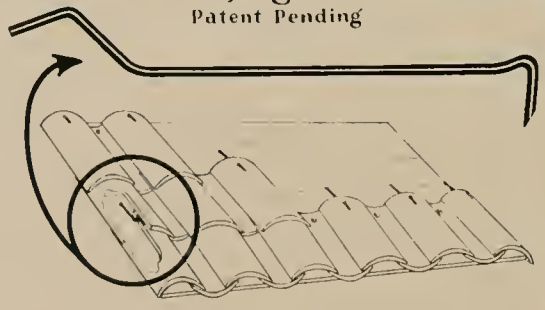

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ARCHITECTS' BOARD ELECTS NEW OFFICERS

John J. Donovan of Oakland will head the California State Board of Architecture for the next year by virtue of having been elected president at the annual meeting of the entire Board, held in San Francisco last month. Mr. Donovan was also elected president of the Northern District division of the State Board.

William H. Wheeler of San Diego was elected vice-president of the State Board and president of the Southern District division. The office of secretary-treasurer to the State Board was filled by the election of A. M. Edelman of Los Angeles, who was also elected secretary-treasurer of the Southern District division.

The election of Albert J. Evers of San Francisco to the office of secretary-treasurer of the Northern District division carries with it the office of assistant secretary to the State Board.

Other members of the State Board of Architecture are: Fred H. Meyer, San Francisco, James S. Dean, Sacramento; James H. Plachek, Berkeley, who with Messrs. Donovan and Evers compose the Northern District division. William H. Dodd, Myron Hunt and John H. Parkinson, all of Los Angeles, are the other members of the State Board, and with Messrs. Wheeler and Edelman comprise the Southern District division of the State Board.

Material changes were adopted by the State Board relating to its rules and regulations. These changes will be published in a pamphlet which is now in the hands of the State Printer.

* * *

MORE TERMITES IN PASADENA

White ants or termites are reported again to have inflicted considerable damage to wooden buildings in Pasadena. Apparently warm days make the termites get busy, for the last reported damage was made before the winter season set in. Public officials are endeavoring to devise methods by which the white-ant problem will be solved permanently.

* * *

Announcement is made that Mr. Austin L. Black, who has for the past three years directed the advertising of the California White and Sugar Pine Manufacturers' Association, is now associated with the Honig-Cooper Company, advertising agency of San Francisco.

* * *

William Templeton Johnson, architect of San Diego, has been selected as architect for the United States Government Buildings at the International Exposition which will be held in Seville, Spain, in 1928.

* * *

L. E. Richardson, city building inspector of Alhambra, resigned that office last month to accept a position with a contracting firm in Los Angeles at a reported salary increase.

* * *

Oscar G. Knecht, building inspector of San Diego, cooperating with the Allied Roofers' Association, is reported to be working on a draft of roof-covering regulations.

* * *

A graduated scale of fees for building permits is comprehended by an amended building ordinance enacted by the Board of Trustees of Azusa, Cal., now effective.

* * *

Joseph Losekann, Stockton, Cal., architect and city building inspector for the past year, has resigned the municipal post to resume private practice.

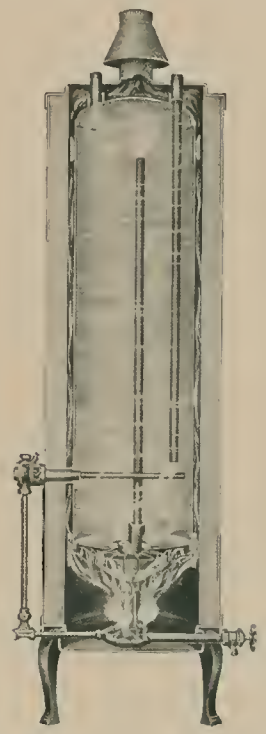
* * *

The Electric Wiring Code which has been rewritten in Seattle will soon be completed and ready for consideration by the municipal legislative body.

* * *

George W. Kelham, architect, announces the removal of his offices to 315 Montgomery street, San Francisco.

The New Hoyt Employs a Dual Heating Principle



A six-jet Barber patented burner evenly distributes heat over the entire surface of the fan-shaped brass spreader, thus maintaining a uniform and constant circulation of water.

Special construction provides a maximum heating area by allowing the sides of the boiler to absorb the heat from the gas as it passes up the flueway after coming into contact with the spreader.

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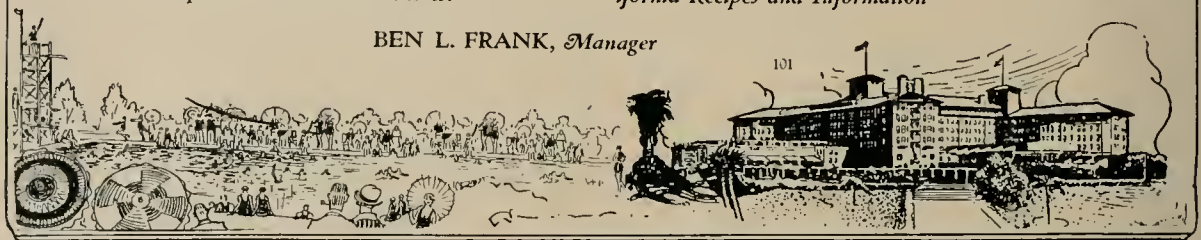

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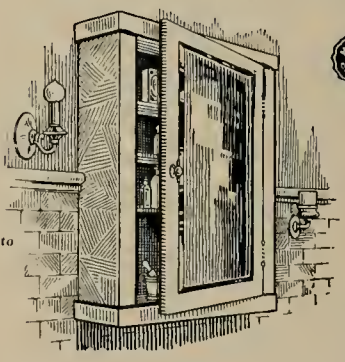

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VOLUME XXXI • SAN FRANCISCO AND LOS ANGELES • JUNE 1927 • NUMBER SIX

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · JUNE 1927 · NUMBER SIX

THE SAN FRANCISCO ARCHITECTURAL EXHIBITION

[BY HARRIS ALLEN, A. I. A.]

THE value of an architectural exhibition, both to the public and to the profession, is much greater if it is a recurring event, held at more or less regular intervals, rather than an occasional affair governed by spasmodic impulse.

If its regularity is regulated by a system of awards for merit in design and execution, made by a competent and impartial jury, its importance and usefulness are thereby increased enormously.

Such a system of biennial exhibitions and awards has been started in San Francisco by the Northern California Chapter, A. I. A., with what is certainly the largest exhibition of the kind ever held in that city, with the highest average of architectural quality. The subjects included in the exhibit were made the basis of a selection for Honor Awards by a jury from the Southern California Chapter, A. I. A., consisting of Robert D. Farquhar, Reginald D. Johnson and Pierpont Davis. The buildings selected by this jury, for exceptional merit, will be distinguished by the award of Honor Certificates, bearing the Institute Seal and appropriate data, to owner, architect and contractor in each case. It is worthy of note that the Industrial Association of San Francisco, recognizing the importance of a high architectural standard to the community, has given whole-hearted cooperation to the Chapter in the initiarion of this system.

So much for the background of the exhibition. Another factor, however, should be mentioned, to which a large measure of success is due; the choice of the de Young Memorial Museum in Golden Gate Park in which to hold the exhibition. Thanks to the Park Trustees and Curator Barron, the large well-lighted Statuary Hall was available for the entire month of May, and every facility of the Museum staff was offered. Nowhere else could so many people (more than a quarter of a million) have been given the opportunity ro see assembled such an impressive display of the result of local activities. On the opening Sunday, about 28,000 passed through the hall; and the attendance kept growing, with a marked increase in the call for catalogues after the first week. The great numbers of people who spent considerable time studying the exhibits was convincing proof, if such were needed, that the public is really interested in architecture.

As to the quality of architectural design, it is safe to say that the Chapter need not fear comparison with other districts in this respect. No open exhibition can be above criticism; but a community which did not fall below the standard here set would be fortunate and unique. In respect to buildings of large size and semi-public character, most of what was shown could be praised with but slight reservation; virile, well proportioned, well studied. The skyline of San Francisco is becoming very interesting indeed, and it will be rather a pity to have these towering masses welded into such a conglomerate jungle as New York now presents. That must be expected, as the city grows in business and wealth; although its hills will always prevent any dead level silhouette.

The treatment of less formal buildings—residences, clubs, shops—has distinctly improved. Much of the free, vigorous quality, that has so captivated visitors ro Southern California, is evident in Northern work now; more architects have a touch that is "loose" instead of "tight," as so many of our otherwise well-designed buildings have turned out previously. This is partly a matter of craftsmanship, partly due to new blood with its release of inhibitions, partly to the growth of public appreciation and a resulting greater latitude for architectural inspiration and experiment. Wider publication of good design has played its part, in stimulating creative talent, and developing discrimination on the part of the building public.

Notable in this class was the residence of Mr. Garfield D. Merner at Hillsborough, California (shown in some detail in this issue), of which not only photographs were exhibited of the project in its completed state, but also a series of drawings including various preliminary schemes, then the actual working plans, and a number of full-size detail sheets—rhus giving a fairly clear (though condensed) review of its architectural history. This was assembled in a separate alcove and labeled "The Complete Architectural Record

RESIDENCE MR. G. D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS
Honor Award, Architectural Exhibition, Northern California Chapter, A. I. A., San Francisco, California

REPORT OF HONOR AWARD JURY

To the President, Northern California Chapter,
American Institute of Architects, San Francisco, Calif.
Dear Sir:

The Jury on Honor Awards to be based on the Exhibition of Architecture held during the month of May at the Museum in Golden Gate Park, namely, Robert D. Farquhar, Reginald D. Johnson and Pierpont Davis, met at the Exhibition Hall on Friday, May 20, 1927. The photographs and drawings were carefully examined. It was with regret that the Jury failed to find exhibits from a number of the members of your Chapter.

The Jury was practically unanimous in its selection of buildings that gave promise of being worthy of consideration for an award. The following two days were spent inspecting the various buildings in San Francisco, across the Bay, and down the Peninsula and in the Monterey district. Again the Jury found itself unanimous in the result of its decisions.

The Jury takes great pleasure in commending most highly the character of the buildings of commercial, public and semipublic nature. The citizens of San Francisco should be, and doubtless are, proud of their City Hall, the dome of which in beauty is comparable to any; of their public buildings; of their bank buildings, some of which are of particularly high quality; and of their office buildings.

The Jury was one in its admiration of the Pacific Telephone and Telegraph Building. From near and far it was convincing of its message of Young America. It is modern in its manner and technique, and nowhere reminiscent of Europe.

Of quite different character is the Pacific Gas and Electric Building. Academic inspiration under the hands of gifted artists has achieved here a most beautiful building.

The Jury discovered upon later consultation that the same impression was made upon each by the Temple Emanu-El. A glorious building, placed most effectively upon a difficult site, beautifully planned and modeled, the utmost care and thought given to all of its details, it realizes to the highest degree the expression of its religious character. It is with respect, with happiness and with congratulations to the architects and owners that the Jury awards to the Temple Emanu-El the Distinguished Honor Award in Architecture.

(Signed) Robert D. Farquhar,
Reginald D. Johnson,
Pierpont Davis.

LIST OF AWARDS

Special Award:
Distinguished Honor in Architecture, Temple Emanu-El; Bakewell & Brown, Sylvain Schnaittacher, Architects.

Single dwellings under seven rooms:
House of Mr. Henry F. Swift, Berkeley; Roland I. Stringham, Architect.
House of Mr. Jamison, St. Francis Wood; Henry H. Gutterson, Architect.
In the case of both the above awards we wish to commend the garden treatment about these buildings, which was so successfully in keeping with the architecture.

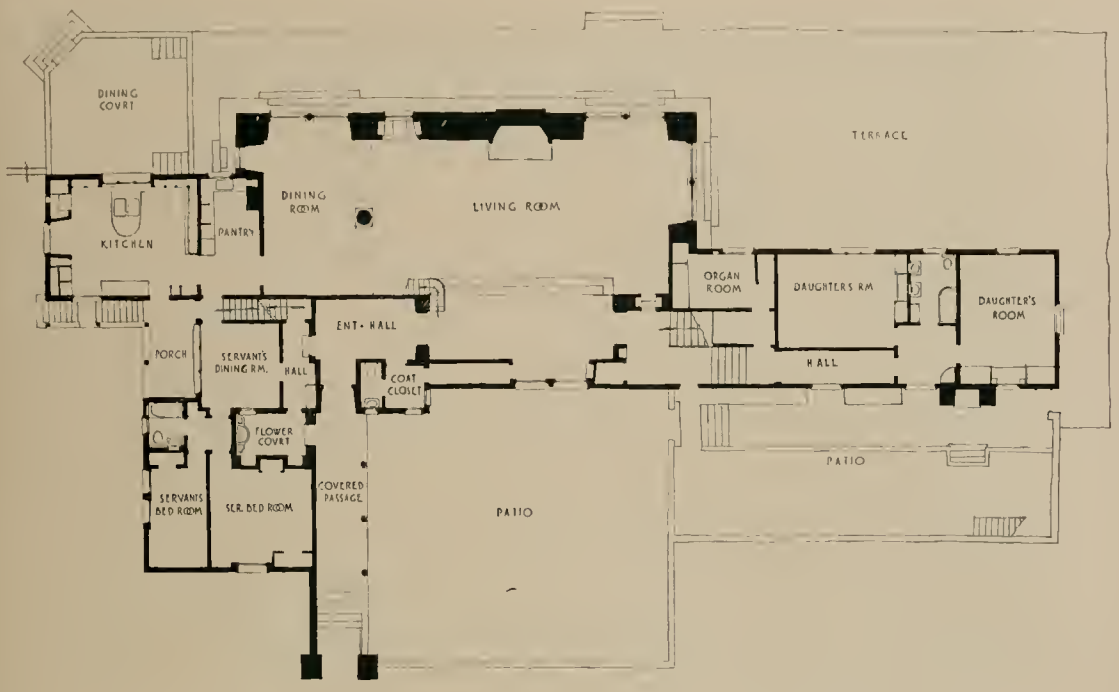
Single dwellings over six rooms:
Garfield D. Merner Residence, Hillsborough; Willis Polk & Co., Architects.
House of Mr. Harry Hunt, Pebble Beach; Clarence A. Tantau, Architect.

[Concluded on page 43]

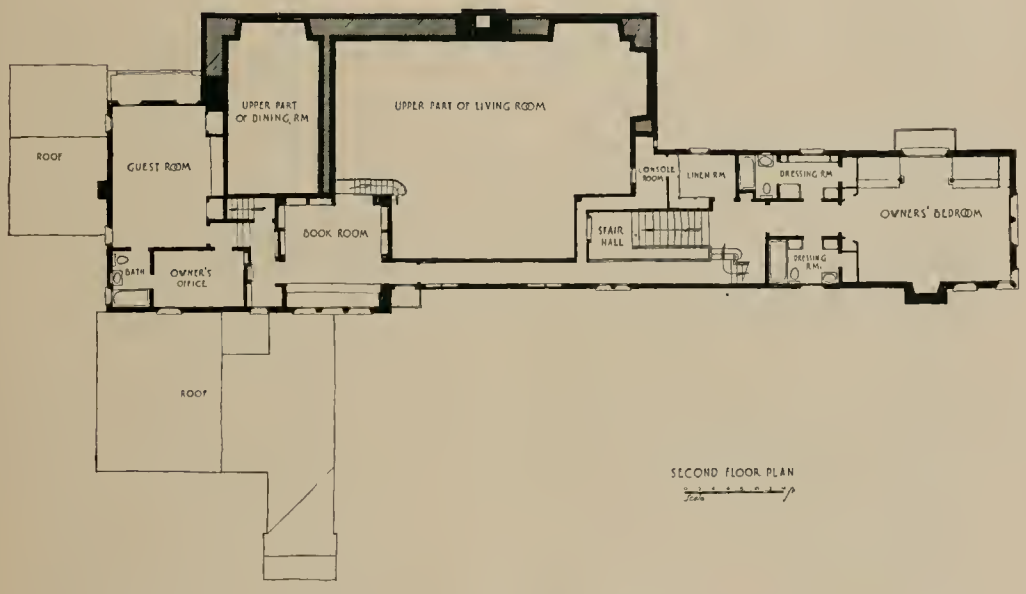
---

of a Modern Residence," was evidently viewed with keen interest, and was an educational feature of real value to the public.

Such an Exhibition, with its accompanying Honor Awards, should be a useful instrument in breaking down the wall of misconception which surrounds the profession.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

FLOOR PLANS, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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ABOVE—SOUTHWEST GARDEN FRONT; BELOW—SWIMMING POOL; RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

Photos by Gabriel Moulin

SOUTHEAST GARDEN FRONT, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

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WEST PATIO ENTRANCE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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NORTH PATIO (MAIN) ENTRANCE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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PATIO, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

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PATIO DETAIL, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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SOUTH TERRACE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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DINING-ROOM TO LIVING-ROOM (LEFT); ENTRANCE HALL TO LIVING-ROOM (RIGHT)—RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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Photos by Gabriel Moulin

LIVING-ROOM—TOWARD DINING-ROOM, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIF.
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LIVING-ROOM—TOWARD DINING-ROOM, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIF.
WILLIS POLK & CO., ARCHITECTS

Photo by Gabriel Moulin

Residence of G. D. Merner, Hillsborough, California — *Willis Polk & Co., Architects*

Given Honor Award by Northern California Chapter, A. I. A.

FOR the roof of this charming house, so characteristically Californian in feeling, the architects selected our hand-made Mission Tile [top and pan]. The color selection specified was one-half russet browns and one-half reds. The effect is a roof of most engaging beauty. With the passing of time the brighter hues will be softened and mellowed like the age-dimmed brilliance of an antique Oriental rug.

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ABOVE—STAIR HALL; BELOW—OWNER'S SUITE. RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

Photos by Gabriel Moulin

BEAUTY *and* SERVICE

THE ARCHITECTS of the De Luxe Guest Cottages in the Hotel Del Monte system required all surfaces to have beauty of texture and color and to achieve maximum durability necessitating the best of materials and the most expert craftsmanship. Clarence A. Tantau and Lewis P. Hobart, Associate Architects. A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco

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Above, Left—Memorial Building, Berkeley, Calif. *Above, Right*—Memorial Building, Alameda, Calif.
H. H. Meyers, Architect; G. R. Klinkhardt, Associate.
Center, Left—Pacific Edgewater Beach Club, San Francisco, Calif. Miller and Pflueger, Architects.
Center, Right—Exhibition Hall.
Below—Exhibition Hall, Opening Day, May 1, 1927.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Upper and Center—Second Church of Christ, Scientist, Berkeley, Calif.
H. H. Gutterson, Architect. *Honor Award.*
Below—Residence Hart Weaver, San Francisco, Calif. H. H. Gutterson, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Photo by August Peterson

Temple Emanu-El, San Francisco, Calif. Bakewell and Brown and Sylvain Schnaittacher, Associated Architects. *Distinguished Honor in Architecture.*

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

St. Paul's Episcopal Church, Burlingame, Calif.
Wm. C. F. Gillam, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

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St. Paul's Episcopal Church, Burlingame, Calif. Wm. C. F. Gillam, Architect

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Above, Left—Residence J. J. Meigs, Ross, Calif. Ashley and Evers, Architects.
Above, Right—St. Paul's, Burlingame, Calif. Wm. C. F. Gillam, Architect.
Below—Apartment House, San Francisco. Hyman and Appleton, Architects.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Above—Residence J. J. Me'gs, Ross, Calif. Ashley and Evers, Architects.
Below—Residence Dr. D. Richards, Berkeley, Calif. W. R. Yelland, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Above, Left—Residence J. J. Meigs, Ross, Calif. Ashley and Evers, Architects.
Above, Right—Rock Ridge Women's Club, Oakland, Calif. Miller and Warnecke, Architects.
Center, Left—Residence Judge W. A. Beasly, Berkeley, Calif. Williams and Wastell, Architects.
Center, Right—Residence R. W. Kittrelle, Oakland, Calif. Williams and Wastell, Architects.
Below, Left—Residence G. R. Boermann, Oakland, Calif. Harris Allen, Architect.
Below, Right—Residence Dr. D. Richards, Berkeley, Calif. W. R. Yelland, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Above, Left—Residence A. F. Edwards, Oakland, Calif. Williams and Wastell, Architects.
Above, Right—Residence David C. Dalton, Oakland, Calif. Harris Allen, Architect.
Below—Rock Ridge Women's Club, Oakland, Calif. Miller and Warnecke, Architects.

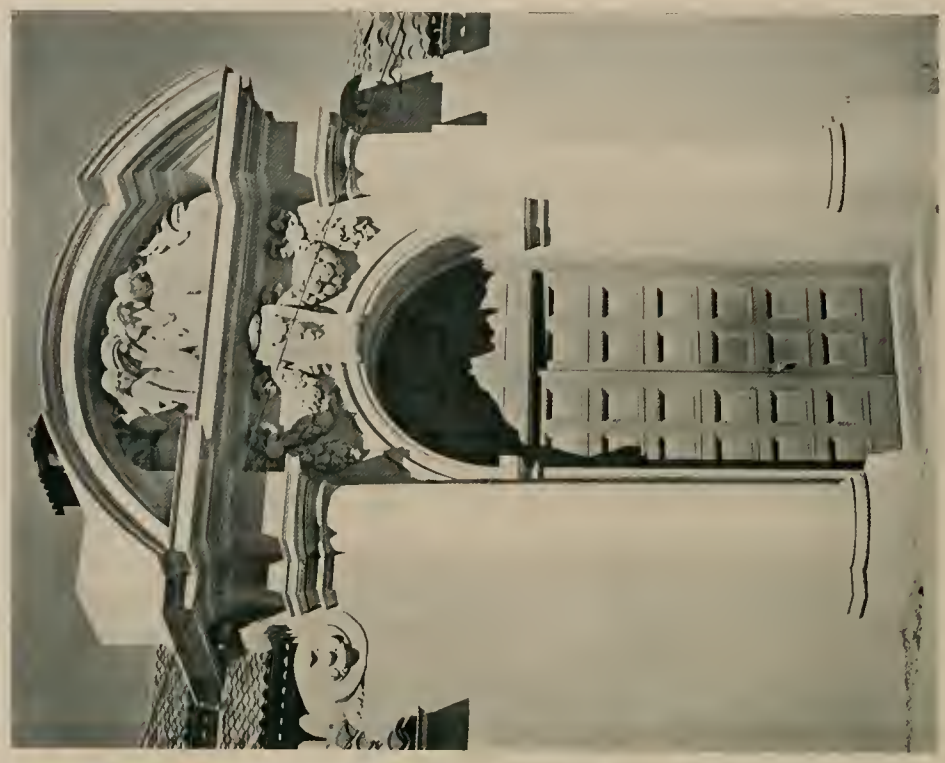
ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

School of Fine Arts, San Francisco, Calif.
Bakewell and Brown, Architects. *Honor Award.*

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

Above—School of Fine Arts, San Francisco, Calif. Bakewell and Brown, Architects. *Honor Award.*
Below—Chinese Y. M. C. A., San Francisco, Calif. Frederick H. Meyer, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA



School of Fine Arts, San Francisco, Calif. Bakewell and Brown, Architects. *Honor Award.*

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA

A. Natural traffic center and great central union station, vicinity of Twelfth and Mission streets.
B. Auxiliary local traffic center station, combined with office building, vicinity of Valencia and Market streets.
C. Civic center, City Hall, Municipal Opera House and War Memorial.
D. Ferry building, present artificial center.
F. Express train subways to all distant points, via submarine tubes.
F. Local subways to each important district of the city.
G. Submarine tubes to Marin, Alameda and other counties. New patent, most safe and economical; also ideal from military view.
H. ¼-mile surface entrance to tube.
I. Elevated loop for surface traffic to second floor of Ferry building; leaves Embarcadero traffic uninterrupted.
J. Treadwell docks on first point of arrival in harbor, on natural foundations of Anita shoals (see U. S. Geodetic Survey).
K. Ideal war docks and navy yard in Richardson's bay, also first point of arrival and shielded by Mt. Tamalpais and Marin hills.
L. Lone Mountain, converted to a beautiful community mausoleum, a monument in honor of our pioneers. This will satisfy the sentiments of those who wish to retain their dead in the city. It will also assist to finance the conversion of the cemeteries into beautiful parks and residential districts.
M. Municipal aquatic park, foot of Van Ness avenue.
N. Column of Progress, yacht harbor and Marina park
O. Telegraph Hill, art center, community homes, apartments and parks.
P. Panhandle extension to Civic Center.
Q. Presidio panhandle.
R. Richmond district.
S. Sunset district.
T. Mission district.
U. Third and Market streets.
V. Van Ness extension to Howard and Thirteenth streets.
W. W. Market street traffic on surface abnormally developed.
X. Golden Gate. Entrance to the greatest natural harbor in the world; also site of submerged Niagara Falls, capable of developing sufficient hydroelectric energy to supply all the needs of the bay district, including lights, heat and power for transportation, manufacturing, etc.
Y. Alcatraz island, guarding entrance to the harbor.
Z. San Francisco Bay, under the bottom of which is located a giant, subterranean, flowing supply of pure, fresh water. Most practical and accessible location known by author. Ideal military advantage. Will be developed to adequately supply a million population at expense of ten million dollars, connected to present and developed distributing system.

1. Mount Tamalpais, key to fortification system. 2. Sausalito, Marin county. 3. Point Bonita light house. 4. Belvedere. 5. Angel Island. 6. Goat Island, naval training station. 7. Cliff House and Seal Rocks. 8. Lincoln park and Veterans' Memorial. 9. Presidio military reservation. 10. Fort Winfield Scott. 11. Fort Mason. 12. Pacific ocean, joining countries of greatest natural wealth. 13. Nob Hill, historical location of aristocracy. 14. Columbus avenue and Latin quarter. 15. Masonic Temple and Young Men's Institute. 16. Retail stores and office building facing Market street to preserve continuity of pedestrian traffic. 17. Golden Gate Park. 18. (Note) Aeroplane landing in vicinity of Seventh and Mission streets, elevated and about two city blocks in area, running right over the tops of the buildings and adjoining street. Also one north and south landing, two blocks long over Van Ness and one east and west, same length, over Market street, near center of city. 19. St. Francis Retreat House, Great Highway and Noriega. 20. Corona Heights high class residential district. 21. Community Hall and Tower of Jewels at head of Market street over East Portal entrance of Twin Peaks Tunnel, in Eureka district, the sunny heart of San Francisco. 22. Hunter's Point dry dock, where submarine tubes will be made.

ECONOMIC & SOCIAL ASPECTS *of* TUBE TRANSPORTATION

[BY N. W. MOHR, ARCHITECT]

IT IS manifest that a crying need exists in San Francisco for a transportation system that will overcome the obvious limitations that geographical location and conditions impose upon growth and expansion, both within the city proper and in outlying suburbs. But in the creation of such a system we must be certain before we begin that whatever we propose to do will actually solve the problems at hand; will really give the ultimate in service for the present and future, from a monetary and idealistic standpoint.

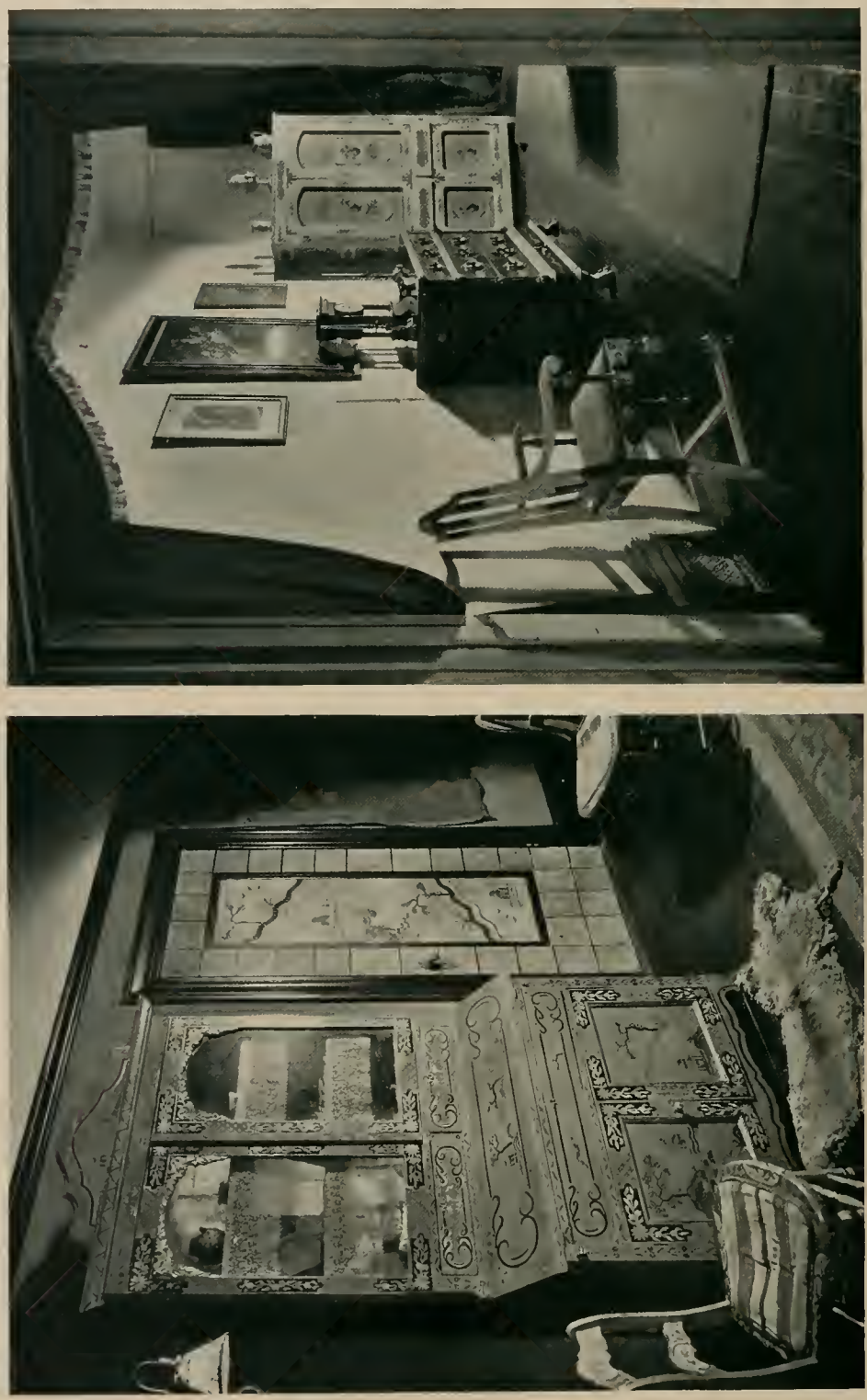
By the very nature of San Francisco's geographical position and conditions, a tube system of transportation would meet the growing, pressing problems of economic and industrial progress more adequately than any other system that might be devised. Such a system would eventually centralize all the rail, a goodly number of the street-car lines operating in the city and the several arteries of the tube system in one main terminus.

This terminus could be built at the time the tubes were constructed, or at some later date, as the evolution of the system warranted it. If the terminus and the tubes were not built simultaneously, the latter could be constructed and their several entrances would become auxiliaries to the Ferry Building, thus relieving the congestion at that point. The terminus would best be located at the exact center of population, which has been determined as lying between Mission and Howard, Eleventh and Twelfth streets.

The central terminus, if built, would be patterned after the Pennsylvania station of New York. The ground and upper floors would be given over to offices, ticket windows, waiting rooms, concessions, etc. Overland trains to distant points would be located on the first sublevel; on the second, suburban and interurban lines, and on the third level, the tubes. One tube would run beneath the bay to the East Bay shore; one north beneath the bay to Marin county; one southeast to the lower peninsula country. The three sublevels would be reached by a system of ramps and escalators, and traffic would reach the tube entrances by a system of approaches, tunnels or subways. At various strategic points would be located substations, at which rail passengers and automobile traffic could enter or leave the subways.

The submarine tubes would be of reinforced concrete of the pneumatic type and 50 feet in diameter. They would accommodate eight lines of automobile traffic and four of rails. In all, there would be between 11 and 15 miles of submarine tubes, providing complete transbay transportation to the east, north and southeast. The tubes would be built on land, as in the case of the Alameda

[Concluded on page 41]



LEFT—DINING-ROOM; RIGHT—LIVING-ROOM; RESIDENCE WM. G. DE CLASSON, SAN FRANCISCO, CALIFORNIA

INTERIOR DECORATING

WHEREIN SOMETHING IS MADE OUT OF NOTHING

[BY ZOE A. BATTU]

A MAN whose mind ran in squares planned and built the house which we have pictured here. He was the sort of a mortal who must have this wall equidistant from that wall. He left spaces for doorways, ran the proper woodwork around them and squared everything off—nicely. In some of the doorways he hung doors—staid, blank doors that didn't even intrigue one to wonder what might lie beyond them. That unknown builder had an eye to comfort and warmth. He put a fireplace in the living-room; another in the dining-room, topping them off squarely with decently stereotyped mantels. He painted the whole, no doubt, various shades of brown and similar serviceable colors; called it a good day's work and settled himself solidly and contentedly.

And so the house stood—we don't know how many years, perhaps too many—until another man came along with a sense of color, a fine feeling for design, a paint brush inspired by appreciation and guided by trained skill, and now this house, built by a man whose mind ran in squares, *lives*. The limitations of its squareness are quite forgotten in the variety, interest and eloquence of its color motifs and design. Its doors, the identical doors chosen and hung by the man who built the house, are something more than devices, opening from this room to that. Even though they be closed, they open vistas that lead the thoughts across the lands and seas into far countries, into realms of travel and adventure.

All of which goes to prove that primitive man, who drew crudely colored pictures upon the walls of his cave home, created for himself thereby visions of intangible things that mightily stimulated or gently relaxed his faculties, as the case might be. The motive and the instinct that led the cave man to thus adorn his home is still existent, if somewhat neglected, and the modern home has all too often need of the vitality and variety that painted design will lend. This particular house, which we are citing and which is the work of William G. De Classon, decorator, is a striking example of what can be accomplished with this decorative medium in spite of ungainly limitations. De Classon verily has accomplished the miracle of making something out of nothing. His work in this instance shows design, color, proportions, exquisitely wrought and executed in themselves and related to their background so that the latter gains a beauty and grace it would otherwise totally lack. Hence we are moved to speculate upon what the man might accomplish under approximately ideal conditions.

Of course, painted design for wall surfaces, furniture or doors has its times and places for use, governed by the type of the house, its general furnishings, interior finish, the size and light conditions of its several rooms and the desires and temperaments of its occupants. In remodeling work, as it did in this case, the medium will frequently present itself as a heaven-sent gift to minimize, if not entirely eliminate, the awkwardness of square rooms, nondescript doors, panels and the like. But its use is by no means confined to these purposes, for the many, many effects to be secured through different designs, brilliancy or quietness of colors, make painted design the most plastic of home decorative mediums. Judicious study and observation of the average large or small home will usually reveal some areas that will be the richer for a bit of well-applied design and color.

The success with which this medium is used for wall surfaces and furniture is largely dependent upon the care and thought exercised in its planning and execution. The work may easily fall into the class of the commonplace, the tawdry

[Concluded on page 51]

Living-Room, Residence Wm. G. De Classon, San Francisco

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·EDITORIAL·

Break the Shell

ARCHITECTS—as a rule—are as inconsistent as women. More so, indeed; for women know what they want and go after it.

But members of the oldest male profession are constantly complaining of public ignorance, indifference, in the matters of building design and construction; gullibility with regard to incompetent advice and service; misunderstanding prejudice against the employment of trained architects. And yet, even louder than these well-nigh universal lugubriations, arise cries of horror when individual or group break through the shell of professional reserve in an attempt to inform the public of the truth about these things.

We have, and must have, a code of ethics. The foundation of such a code is not individual gain, but protection for the public; and it must be recognized that adequate protection requires not only ethical conduct of architects among themselves, but knowledge on the part of the public of the difference between genuine and false practitioners. This applies to other professions as well, and it is significant that, conservative as the medical profession has always been, it is now giving official publicity to hygienic and curative data, and contemplating further methods of information which would have shocked the physicians of the past generation.

While architecture does not have to contend with the multitudes of cults that hedge the profession of healing, it cannot evade its own obligations. The enormous production of poorly designed and constructed buildings can be attributed in no small degree to the apathy of the profession. Nowhere else can the public look for authoritative information; and the issue should not be confused by bringing in the personal equation. As in any other line of human endeavor, rewards will be commensurate with quality of service; the greater the rewards, the more efficient the service; the more extended the service, the better for the community.

* * *

ECONOMIC ASPECTS OF TRANSPORTATION

[Concluded from page 37]

Estuary and sunk into place. A generous estimate places the cost of construction on the tubes at $2 per cubic foot, and $60,000,000 is quoted for the complete job—a figure which includes construction costs on construction equipment, architects' and engineers' fees, financing, etc.

This plan would give the city three arteries of transbay transportation at the cost of a single bridge, equal to the traffic capacity of any one of the three tubes. Inasmuch as the several cities and counties about the bay, served by the system and having free access to it, would participate in the benefits, it would only be fair that they pay a share of construction costs, prorated on the basis of population. San Francisco's prorated share would be $7,000,000.

The foregoing discussion of plans, details and costs is interesting, practical, indispensable. But an analysis of the economic benefits and results that such a system would bring about is truly illuminating. The carrying capacity of each tube (8 lines of automobiles, 4 of rails) would take care of a huge daily tonnage of merchandise and thousands upon thousands of passengers, speedily and dependably. All of twenty years would pass before the capacity of the tubes would be heavily taxed. All traffic would move continuously in two directions throughout the day and night. There would be none of the holdups to which surface traffic is subject; no delays in crossing the bay, such as a system of suspension bridges would, from time to time throughout the day, entail. This is an all-important factor to consider in the tube running to the East Bay shore, where the need for ready access of passengers and freight is fast approaching a crisis.

The tube, serving the lower peninsula areas, which are backed by the central valley regions, would do much to solve the perplexing problem of the bottle-neck. Our highway, steam and street railway facilities throughout the lower peninsula are well-nigh complete, yet the complaint is universal that far too much time is lost in getting in and out of San Francisco for either business or pleasure. The twelve traffic line tube, free of the interruptions necessary to surface traffic, would reduce this problem to its absolute minimum.

Aside from these strictly utilitarian considerations, there are social and aesthetic factors of equal importance. We have seen how the Market street tunnel has resulted in the rapid development of beautiful tracts of individual homes, an asset which for many years San Francisco was quite without. The individual, because of rapid transportation, has been enabled to work in the city, yet have the joy and enrichment of a home in the restful, stimulating environment of a suburb. The city has gained architectural interest, beauty, variety; and the complexities that multiply when people live one on top of another have no doubt been mitigated and lessened.

To the north, east and southeast of San Francisco are great expanses of foothills and lovely valleys where thousands would and could seek year-round homes, if only rapid transportation were available. The proposed tube system would give ready access to these three areas and is the only kind of a system that would serve adequately and satisfactorily the home-maker with city business interests. Thus the creation of such a medium of transportation would give rise to further growth of outlying home districts. Dangerous congestion would be relieved in the city and both areas would have the space necessary for the development of an architecture, fitted to their specialized purposes and with the beauty and variety that contributes such a rich significance to the lives of those who create and live with it.

Lastly, the sweep of our glorious bay would be unbroken. There would be no obstructing bridges to mar the beauty of its vast openness. The traffic of the world, the ships from the seven seas, would move over its waters freely and without delays. Ourselves, and those who come after us, would always be able to look upon its whole broad expanse and know the great inspiration that comes from sheer virility of its unspoiled naturalness.

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

Due to the vacation period, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will not be held until September 20, 1927. Notice of this meeting will be sent to the members.

MAY MEETING

In place of the regular meeting scheduled for Tuesday evening, May 17, a dinner was held at the Hotel Mark Hopkins on the evening of Friday, May 20, 1927. The guests of honor for the evening were Messrs. Pierpont Davis, Robert D. Farquhar and Reginald D. Johnson, all of Los Angeles, acting as judges for the Honor Award in connection with our Exhibition held during the month of May at Golden Gate Park Museum. About fifty attended the dinner, including Senator Albert E. Boynton and Mr. Frank Carmody of the Industrial Association, who are cooperating with the Chapter in the Honor Awards. Mr. Sturges Carnes, Mr. J. I. Holder, Mr. Francis Watts and the members of his T-Square Trio were also guests of the evening.

Members present were: Harris Allen, G. F. Ashley, John Bakewell, Jr., Edward G. Bangs, Earle B. Bertz, Edw. G. Bolles, Morris Bruce, Will C. Corlett, Albert J. Evers, W. B. Farlow, Henry H. Gutterson, Wm. C. Hays, John Galen Howard, Lester Hurd, E. H. Hildebrand, R. W. Jeans, J. K. Masten, Chas. F. Masten, Chester H. Miller, Jas. H. Mitchell, G. B. McDougall, Ernest Norberg, T. L. Pflueger, Warren C. Perry, John Reid, Jr., Frederick H. Reimers, Albert Schroepfer, Chas. Peter Weeks, Ralph Wyckoff, L. M. Upton, W. R. Yelland.

MINUTES

The reading of the minutes of the previous meeting was dispensed with, since they had been regularly published.

Mr. John Reid, Jr., was in the chair as toastmaster.

During the course of the evening the Chapter had the privilege of hearing discourses by our distinguished guests from the South and by Mr. John Galen Howard, Senator Boynton of the Industrial Association, Mr. Harris Allen and others. Mr. Watts and his T-Square Trio put on a snappy charette, sparing none as they cheerfully mixed personal quips, architecture and music with all the well-known paraphernalia and atmosphere of the drafting room.

The party was judged a great success by the members present, the genial camaraderie of the occasion and the pleasures of meeting with our guests made new bonds of friendship within our midst as well as between the Northern and Southern Chapters.

* * *

Our Exhibition at Golden Gate Park Museum is dismantled and the exhibits are homeward bound. What a fine step forward this Exhibition was in scope, accessibility, attendance and in variety of exhibits! The initiation of an Honor Award, an activity in which this Chapter has lagged, will undoubtedly prove an incentive for improvement and set architectural standards for owners and builders, as well as for architects. It is the hope of the Chapter to make these awards periodically—perhaps yearly or biannually. As is natural, the start has been the greatest difficulty, and the Committee should have the thanks of all for their efforts. Although the awards were conveniently combined with the Exhibition in this instance, in the future they may be separate.

The Chapter should be advised of the assistance given by the Industrial Association to our Honor Award. Without their financial aid and cooperation it would have been difficult to make our beginning. We are indeed appreciative and grateful for the civic spirit which prompted their action.

While the Secretary is engaged in arduous literary effort, it might be well to disclose our splendid progress in membership—especially Institute members. In spite of losing a group of eight in the formation of the new Hawaii Chapter, we now have more members than ever before, and of the whole number over 70 per cent are Institute members.

ALBERT J. EVERS, *Secretary.*

* * *

REPORT OF HONOR AWARD JURY

[Concluded from page 10]

Multiple dwellings:

Apartment Group, Frederick H. Reimers, Owner; Frederick H. Reimers, Architect.

We wish to comment upon the above as a successful solution for an apartment house on a hillside site.

Mercantile buildings under five stories:

Tupper & Reed Music Store and Tea Room; W. R. Yelland, Architect.

Mercantile buildings over four stories:

The Telephone Building; J. R. Miller and T. L. Pflueger, Architects.

Pacific Gas and Electric Building; Bakewell & Brown, Architects.

Religious buildings:

Second Church of Christ, Scientist, Berkeley; Henry H. Gutterson, Architect.

Academic buildings:

California School of Fine Arts; Bakewell & Brown, Architects.

Hospitals, Detention Homes, etc.:

Relief Home, San Francisco; John Reid, Jr., Architect.

* * *

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THE INSPECTOR

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VOLUME THREE | [SERIAL ISSUE OF THE INSPECTOR] | NUMBER SIX

STATE HOUSING LAW VETOED

Amendments to the California State Housing Act adopted by the Legislature were pocket vetoed by Governor C. C. Young, because, he said, Assembly Bill No. 829 was found defective. At the last moment the entire effort proved futile apparently because reasonable precaution had not been exercised in the compilation of the measure.

THE INSPECTOR repeatedly has emphasized the need and importance of carefully considering the writing and compiling of building regulations, because, after all, building, housing and plumbing codes are laws, not mere specifications, and should not be amateurish experiments.

Apart from reasons made public for vetoing the State bill, some of its provisions were the subject of considerable discussion exemplified by opposition by builders, realtors, property and building owners. Opposition, however, seems to have crystallized after the measure had been passed by both Houses of the Legislature.

Some of the opposition engendered by the bill no doubt could have been ironed out harmoniously if it had been handled in a way consistent with the original plan followed in 1916, when all concerned, including the architectural profession, were given ample opportunity to participate in the discussion and writing of that comprehensive measure, which is known as the State Housing Act of California. It has stood the test of time and successfully weathered all attacks in court.

Governor Young says that much better legislation can be achieved and conflicting elements reconciled if these matters would not be put off until the hurry of a legislative session. He further offers the suggestion to those interested that it would be well to begin soon to work out a new bill.

Governor Young's letter, printed here, is self-explanatory:

"Mr. Mark C. Cohn, 461 Market St., San Francisco, Calif.

"Dear Mr. Cohn:

"At a hearing which was called to consider Assembly Bill Number 829 it developed that there was a fatal discrepancy between the body of the bill and its title. If I am not mistaken, three sections were incorporated which were not mentioned in the title at all, and, inasmuch as these sections were very vital ones as far as the measure is concerned, the proponents of the bill at once agreed that it would be useless to do anything concerning it.

"I have made the suggestion to those interested in this measure, both to contractors and to the Immigration and Housing Commission, that it would be well to commence working out a new bill in the immediate future. Much better legislation can be achieved and conflicting elements could be reconciled if these matters would not be put off until the hurry of a legislative session.

"As to this particular bill, however, under the circumstances, I should say that there is no possibility of its becoming a law.

"Yours very sincerely,

"C. C. YOUNG, *Governor.*"

PLASTERERS' LICENSING LAW ILLEGAL

An ordinance requiring plasterers to pay a license fee of $75 a year and to file bond in the sum of $5,000 has been characterized by District Judge Frank M. Noye in Minneapolis as "unreasonable, oppressive, burdensome, confiscatory," and he points out that it "imposes an unlawful limitation, interference and restriction upon the right to follow a lawful, useful and harmless business," according to a published report on this case.

This court decision is of unusual importance and will perhaps be carried on appeal to the Supreme Court. THE INSPECTOR has on different occasions suggested careful consideration of the principle involved in this kind of legislation. Not because there aren't times when legislation of this sort will serve a beneficial purpose, but because, first, care must be exercised in the preparation of this type of legislation, and, secondly, the need for it should be established beyond question.

The question involved in the Minneapolis case briefly is that a plasterer applied to the building inspector for a permit. His application was refused on the ground that issuance of such permits to plasterers not licensed in Minneapolis is forbidden by ordinance. And the case was carried to court on the contention that a license fee of $75 a year is excessive, unreasonable, burdensome, entirely unconstitutional and void. That it discriminates unfairly in favor of individuals living and maintaining a place of business, or both, outside of the corporate limits of the city.

Judge Noye's decision as reported held that the ordinance discriminates unfairly and unreasonably between citizens of different portions of Minnesota and between citizens of different portions of the United States, and unlawfully and unreasonably discriminates against persons residing outside of the city of Minneapolis and outside of the State of Minnesota.

* * *

SAN DIEGO SEEKS LARGER FIRE ZONE

THE INSPECTOR commends public officials in San Diego for their effort to increase the fire districts in that growing city. Through its editorial columns this magazine has consistently urged the enactment of legislation to provide fire protection barriers in different cities where a great majority of the construction is of frame. Except in congested mercantile districts and the central business areas of cities, it is not always necessary to set aside large portions of cities wherein only buildings of masonry may be built. The plan of fire zoning in Los Angeles is not only a wise one but it is feasible and adaptable to almost any city. And it is a plan that immediately commends public approbation.

Practically every main artery following the principal public thoroughfares in Los Angeles is a fire district. In this manner the city is cut up in checkerboard fashion with fire districts that make for fire barriers against conflagration. It has invited public support, which, after all, is essential to be effective.

THE INSPECTOR

A PEEP AT THE BUILDING CODE OF THE FUTURE

Will Revolutionize Present Practice

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-fourth of a series of articles on building codes.)

"YOU are welcome to use the schoolhouse to debate all proper questions in, but such things as railroads and telegraphs are impossible and rank infidelity. There is nothing in the word of God about them. If God had designed that His intelligent creatures should travel at the frightful speed of 15 miles an hour by steam, He would have clearly foretold it by His holy prophets. It is the device of Satan to lead immortal souls down to Hell."

The foregoing is an excerpt from an official document issued by a schoolboard in an Eastern city about a century ago. It was written in response to a petition for permission to use school property as the setting for a debate on a popular question of the day.

Today flying through the air like birds at 100 or more miles an hour scarcely attracts attention. Trains traveling a mile a minute or more have lost their thrill. Radio waves traveling at indescribable speed is a modern miracle that is accepted as a matter of fact. Recently there was inaugurated a regular service to carry on conversation between San Francisco and London—across the continent and the Atlantic Ocean—by means of ground wires and radio. And on Washington's Birthday the memorable address of President Coolidge before Congress in Washington was broadcast the length and breadth of this country. This signal achievement through a hook-up of 43 radio broadcast stations brought the words of the President into every home that had a receiving set as clearly and audibly as though the listener stood beside the President. Television is already a fact and soon will be in use commercially.

WHAT WOULD THEY SAY?

One wonders what the wise members of that old schoolboard would say if they were to return to earth and share present-day achievements, unheard of only a few years ago.

Not unlike the schoolboard, many persons are prone to think their effort is the ultimate of achievement and fail to appreciate they are mere infinitesimal atoms in the great universe.

With a peep into the future, one may visualize how building codes will be written a few years hence, using present experience as a basis of supposition.

Primarily a building code should not be concerned with the specific narrow-minded viewpoint of how many bricks should go into a wall, arbitrarily fixed wall thicknesses, pounds of steel used and the numerous other requirements ordinarily set out as commandments in building regulations.

A building code should be designed as a means to an end. After all, that is what a set of municipal building regulations is for: Laws presumed to insure public safety.

It is not unreasonable to predict that the building codes of the future will specify only the ultimate results expected to be attained, leaving to the ingenuity of architects, engineers and builders the details of devising methods of accomplishing desired results.

The conventional custom of writing a building code is to specify that the wall shall not be less than a fixed thickness, assembled in a given manner with only the kind or kinds of materials set out in the law. There is no intelligent explanation of what it is all about. One builder's guess is as good as another. And there are a lot of guesses. Why this or that particular material mentioned shall be used, why other materials may not be used and how the whole thing is arrived at are seemingly an unexplainable puzzle. Many plausible theories and ideas are advanced.

The code of the future will be better understood, for perhaps it will require that the walls shall be built of a thickness capable of sustaining safely the live and dead loads transmitted thereto (*loads arrived at by actual tests*), with a given factor of safety (*determined by authentic practical research data*), with materials (*the finished assembly*) capable of resisting for a given number of hours a given degree of fire and heat (*the number of hours and the degrees of fire and heat determined scientifically on the basis of serving a definite necessary purpose*) immune to disintegration from the ravages of the elements that would affect the integrity of the finished wall assembly.

Space does not permit of a detailed outline, but the foregoing does show that it is possible to fix the basis for a law with a tangible objective for each requirement—a definite objective that may be understood by everyone. Witness the ease with which heated argument can be precipitated anywhere with regard to stresses developed by earthquake. And note the diversity of opinion. Eventually this, too, will be taken care of in a practical way.

HERE ARE ADVANTAGES

The advantages would be that every building material could find its use in the construction of building just as water finds its own level. No mention would be made of brick, concrete, cement, tile, lumber, mortar or any other building material. Any one or all of the different kinds of materials might be used, provided the integrity of the finished assembly or wall construction fulfilled understandable fixed requirements therefor. And the requirements, too, would have a fixed basis of fact.

Architects and engineers would be free to choose their materials, methods of assembly, ingredients and structural elements to be used in their specified construction.

It would put a premium on knowledge, ability, training and experience. It would remove the premium on ignorance and guesswork. It would do away with the mystery that envelops some of the present-day requirements. It would provide an incentive and encourage the development of new materials, open markets for a greater use of some commonly used products which are curtailed as to potential use by arbitrary prohibitions.

It is not too visionary to look forward to the time when the so-called fireproof office building will be described in ordinances as one wherein the floors and roofs shall be

THE INSPECTOR

constructed to resist fire of a given intensity for a fixed number of hours. This resistance to remain effective when water is applied thereto, under fire and loaded conditions and otherwise. Floors to sustain given live loads of so many pounds per square foot. The live loads to be arrived at by practical scientific research and tests rather than the many guesses now made. The requirements for walls and partitions, including the protection of openings, not unlike the requirements for floors plus requirements for other purposes for which they are to serve normally and under anticipated extraordinary conditions.

TAXES IMAGINATION

It would be folly to attempt to anticipate innumerable details that will be worked out eventually and satisfactorily. Here it is intended only to convey an idea that is not altogether fanciful.

Even under the commonly used ordinances of today, in the case of skyscraper construction perhaps greater dependence is put on the structural steel frame than on other structural elements.

Yet even now the use of structural steel is in the main governed by given allowable stresses or values. In effect, ordinances provide that live, dead and wind loads shall be transmitted to foundations and footings and otherwise taken care of by means of a structural framework. In other words, the allowable stresses for structural steel, rivets, bolts, etc., are fixed in the ordinance. The sizes of the structural members and the placing of them in particular positions are not governed by fixed requirements in the ordinance but by the design of the structure and regulated by given allowable stresses. Mathematical mechanics and engineering technique are applied to the design of the framework.

Why not the same principle for other building materials and the assembly of products that enter into the construction of buildings?

WIDE APPLICATION

Such recognition given to the value of steel in a measure applies to other building materials. Automatic sprinkler heads, fire doors and shutters, in a very few cases assembly or modes of construction are recognized as approved because they are presumed to have passed favorably scientific tests conducted under rigid supervisions of authorities qualified to carry on such investigation.

If a national or local board is competent to say when a fire-shutter shall be "approved" for use in an opening through the exterior wall of a building, why shouldn't that board or another committee be equally competent to pass on the integrity of the wall assembly that goes around the opening and to which is fastened the fire-shutter?

Therefore, the more study given to this subject the nearer we find ourselves to the building code of the future. However, the writing of a scientific building code is a long way ahead of the present, and the distance will be lessened only in direct proportion to the effort that comes from within the building industry.

A long time has elapsed since the schoolboard quoted at the beginning of this article said that a railroad train "traveling at the frightful speed of 15 miles an hour was a device of Satan to lead immortal souls down to Hell," and the perfection of radio reception.

On the whole, the world seems to move much faster now, and who can say but that the business of building may become revolutionized within a short time? This industry has been functioning without many notable progressive changes for a long, long period.

Only recently the writer was good-naturedly criticized for his activities in sponsoring uniform building code practices of a modern nature. The critic urged that he leave well enough alone; that things had been done in the same old way for ever so many years—why disturb them?

Perhaps this critic is right, but the writer puts it up to the live, progressive generation now sitting on the throne with vision to meet the problems and needs of tomorrow.

When the time artives for a scientific building code of the future to be prepared, each element in the great building industry will have some comprehensive detailed specification of manufacture, use and assembly of its products. Practically all of the innumerable details of assembly and erection now set out in building ordinances, and a lot of important ones not included in building codes, will of necessity appear in specifications of manufacture, fabrication and erection. Manufacturers must know every possible defect in products in order to cure them; and they will appreciate every virtue of their products. The foremost objective will be to improve output. Competitive effort will be on a basis of quality. It is not too soon to begin now. Advantages to be had now from such an effort will promote better building conditions sooner than expected.

* * *

SAN FRANCISCO CHURCH AND HOTEL

"The world do move"—San Francisco is promised a 23-story combination church and hotel. San Franciscans will look back to ye olden times when it was just about essential to the success of a hotel venture to have an elaborate buffet with a supply of rare vintages.

* * *

At the building officials' group meeting held in Los Angeles last month, the uniform building code was the subject of discussion and revision.

* * *

Newport Beach, California, is reported to have before its board of trustees a stringent fire and building ordinance that would practically forbid the construction of wooden buildings except for dwellings.

* * *

Ordinances to license and bond contractors in the cities of Ventura, Oxnard, Santa Paula and Fillmore are reported to be sponsored by the Ventura County Chapter, Associated General Contractors of America.

* * *

The principle of zoning laws again has been upheld by the United States Supreme Court in two cases originating in Los Angeles and the town of Euclid, a suburb of Cleveland, Ohio.

* * *

Mt. Vernon, Washington, is scheduled to adopt a new building code, which is reported to have the support of the Washington Fire Underwriters' Rating Bureau.

* * *

Monterey, California, has amended its building code to regulate the construction of buildings of clay tile and other hollow building units.

* * *

The May meeting of the San Francisco Society of Engineers was addressed by members of its public-speaking class and entertained by its own orchestra of membets.

* * *

San Francisco has fixed a limit of 40 feet for the height of buildings in the zone known as the Marina District.

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THE INSPECTOR

APARTMENT LIVING GROWING

Figures compiled by the Department of Labor in 294 cities show that in 1926 housing accommodations were provided for 480,773 families. It is asserted that for the first time the figures show clearly the nation favors the so-called "cave dwellings" because 45.4 per cent of all the families provided with new dwellings during 1926 went to live in apartment houses.

Dwellings designed for one family amounted to only 40.7 per cent of all the new housing facilities, and 13.9 per cent of the families went to live in duplex or two-family dwellings.

Figures listed for some California cities show that for each 10,000 of population there were provided homes as follows:

In Los Angeles, 347.1; San Diego, 339.5; Berkeley, 211.5; Oakland, 173.1; Sacramento, 163.2; San Jose, 154.5; San Francisco, 150.6; Pasadena, 143.7; Long Beach, 100.1; Alameda, 99.4; Stockton, 68.5; Fresno, 29.7.

* * *

George A. Downing, building inspector of Monterey Park, California, has recommended to the board of trustees a change in the building ordinance to reduce the thickness of masonry walls for the smaller type of building.

SAN FRANCISCO DEBATES SHINGLE LAW

The question of whether the fire retardent roof districts in San Francisco shall be extended to include a large portion of the entire city has been the subject of much discussion during several meetings of the Board of Supervisors.

Fire Chief Thomas R. Murphy, supported by the Board of Fire Wardens, composed of battalion chiefs, and the Fire Underwriters' Bureau, argues for the proposed law. Lumber and wooden shingle interests, with the support of some builders, apparently feel the ordinance would discriminate against wooden frame construction.

A proposed change in the law to decrease allowable repairs on existing wooden shingle roofs from 40 to 20 per cent in any one year has invited opposition by building owners whose houses now have wooden shingle roofs.

* * *

HOW MANY INSPECTORS?

Inglewood, California, has before its city council a recommendation to lessen the burdens of the building inspector by creating two new offices of plumbing and electrical inspection. In this manner three officials would perform duties which are now carried on by the office of building inspector.

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CLUMPS CORNERS, ESSEX. A SERIES OF OLD ENGLISH VIEWS

A little roadside cottage in Essex, containing many suggestions in design applicable to American construction. The roof would be more pleasing if the old form of "bonnet tile" were used in place of the unsightly modern ridge roll. Note that a special valley tile has not been used, the regular roof tile being laid in close and the valley being laid in lead or copper.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of the Los Angeles Pressed Brick Company, from data collected at first hand in Europe.

Residence of J. A. Dunker, Palo Alto, California — *Birge M. Clark, Architect*

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THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q.—Several inquiries relating to amendments to the State Housing Act included in a bill passed by the California Legislature have been received.

A.—All those who have submitted questions on this subject are referred to article in this issue wherein it is explained that the Governor refused to sign Assembly Bill No. 829, which was the only measure passed, amending the provisions of the California State Housing Act.

The Governor found fatal discrepancies in the bill, and with his refusal to sign it, it automatically becomes vetoed. Therefore, the State Housing Act, as passed in 1923 and amended two years ago, remains intact. No further amendments to this State act can be considered until the Legislature again is convened in 1929.

Q.—Am I correct in assuming that the size of inner courts for an eight-story hotel proposed to be built near a California beach resort but outside of the town limits is the same as that required for a tenement apartment house?

A.—A hotel of 8 or more stories in height requires a minimum size inner court of 16 feet in width by 22 feet in length. An apartment house of the same height would require an inner court with least dimension of 24 feet and to contain an area of 840 square feet. In either case, if the inner court is bounded by a lot line for its entire length, the hotel court would have to be 10 feet wide by at least 14 feet in length, while in an apartment house it would have to be at least 18 feet in width and have an area of not less than 630 square feet.

Q.—What is license fee for masons, roofers, plasterers under the new ordinances in Oakland, and what is the amount of the different bonds required to be posted?

A.—Ordinance No. 3867, New Series, in Oakland, provides an annual license tax of $100 for masons. The license tax for plasterers is the same, and roofers are required to pay a license tax of $50 a year. The same ordinance requires bonds of $1,000 for a mason or plasterer and a $500 bond for a roofer. Permits for the work on each job are required in addition to the license fee.

Q.—Two public officials ask whether a rear yard is required for dwelling houses by the California Housing Law.

A.—This same question has been answered in previous issues. A rear yard for dwellings is not mandatory, but it is required in the event that the required windows from living and sleeping rooms are not so located that they open onto other legal unoccupied spaces.

* * *

The National Board of Fire Underwriters recently issued the third edition of revised standard ordinance for chimney construction. Copies of the ordinance are available at the office of the National Board of Fire Underwriters, 85 St. John street, New York.

* * *

Hillsborough, California, now has a building code that requires building permits before beginning construction of any building.

* * *

Architects in Pasadena are reported to have begun a movement to form an architectural club.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

ANOTHER HOUSING LAW KILLED

Assembly Bill No. 406, designed to amend the California State Housing Act to allow living, sleeping and cooking in the same room, heard its deathknell in the Senate Committee on Public Health and Quarantine. This bill passed the California Assembly, but apparently couldn't overcome the quarantine which smothered it in the Senate committee.

* * *

RALPH HOMANN HEADS BUILDERS

Elected for the second term as president of the Los Angeles Builders' Exchange, Ralph Homann, who is also president of the Los Angeles Commission of Building and Safety, accepted the office and honors conferred on him by the members of that body. Mr. Homann likewise is secretary of the Southern California Chapter, Associated General Contractors of America.

* * *

BAKERSFIELD TO ADOPT BUILDING CODE

Probable hastening of the adoption of a new building code in Bakersfield is foreseen in a critical survey of fire hazards made in that city by the National Board of Fire Underwriters. R. H. Hubbard, city building inspector, is reported to have denied definitely the assertion attributed to the Underwriters that special permits have been granted for inferiorly constructed buildings in the fire districts.

* * *

WAR VETERANS' INSURANCE

July 2, 1927, is the dead line for veterans disabled in the World War to take advantage of war-time insurance provided by the Government. The United States Veterans' Bureau is doing all possible to get this message to veterans so they will not lose their rights. All veterans are requested to get in touch with the nearest office of the Veterans' Bureau before July 2. The San Francisco regional office is at 814 Mission street.

* * *

L. A. COUNTY LICENSES SEWER CONTRACTORS

An ordinance passed by the Board of Supervisors of Los Angeles County requires persons, firms and corporations laying sewers on private premises in sanitation districts to be registered with the county surveyor, pay license of $30 a year and post bond in the sum of $1,000 to protect any person who may suffer damage by reason of violation of the provisions of the ordinance.

* * *

Recent applicants granted certificates to practice architecture in California are: Milton M. Friedman and William Vincent Kernan of Los Angeles, and Laurence B. Clapp of Santa Barbara. The Southern District Division of the State Board of Architecture granted these certificates.

* * *

Violation of building restrictions set out in a deed is not a ground for refusing a building permit, is the gist of a decision of the Supreme Court of New Jersey.

St. Paul's Episcopal Church, Burlingame, Calif. Wm. C. F. Gillam, *Architect.*

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INTERIOR DECORATING

[Concluded from page 39]

or the makeshift. Design, conceived for its individual artistry and in the correct relation to the several other factors of the room, is essential. An understanding of the nature and applications of paint to secure various effects of color and texture, is equally essential. Such a work, in a word, is one of final, perfect details, and being that, it admits of no haphazard methods. But the student of its possibilities finds in painted design a medium that is a ready servant for the expression of varied moods of creativeness and imagination.

* * *

Announcement is made of the consolidation of the Pacific Portland Cement Company, Consolidated, and rhe Old Mission Portland Cement Company into a new corporation, with a capital of $30,000,000, to be known as Pacific Portland Cement Company.

The new company will operate the following plants:

Cement Plants: Redwood City, San Mateo Co., California; San Juan Bautista, San Benito Co., California; Cement, Solano Co., California; with a daily capacity of 50,000 sacks.

Plaster Plants: Plaster City, Imperial Co., California; Gerlach, Washoe Co., Nevada; with a daily capacity of 16,000 sacks.

The rigid quality standards maintained for so many years by the brands Golden Gate and Old Mission Cement and Empire and Reno Plaster will be faithfully adhered to. The combined laboratory facilities of all the plants under one management not only insures uniform and exacting manufacturing control but also provides unequaled facilities for research and development of special products not otherwise found on the Pacific Coast.

Orders from customers of the two companies will be taken care of from the consolidated offices on the eighth floor of the Pacific Building. Telephone Garfield 4100.

Golden Gate, Old Mission, Empire and Reno patrons are assured that their individual requirements will receive the same intimate, painstaking care as in the past and have rhe resources of the largest cement and plaster manufacturers on the Pacific Coast at their command. We sincerely hope that you will continue to favor the new company with the splendid cooperation you have shown to the individual companies in the past.

* * *

The West Coast Lumber Trade Extension Bureau offers some very useful information concerning West Coast woods in the following booklets and folders:

Durable Douglas Fir; Comparison of Douglas Fir and Southern Pine; Douglas Fir for Sash and Frames; Unique and Beautiful Paneling of Sand Blasted Douglas Fir.

Copies of any or all of these booklets will be supplied upon request by the Bureau's office, 562 White-Henry Stuart Building, Seattle, Washington.

* * *

The Donley Book of Successful Fireplaces, Fifth Edition, has just been published by the Donley Brothers Company, Cleveland. The new edition carries 44 pages and treats upon the fireplace in relation to its history, common errors in building and detailed plans of correct construction. May be secured from the Donley Brothers Company, 13900 Miles avenue, Cleveland, Ohio, complimentary to architects.

* * *

Headquarters of the Oak Flooring Bureau are now located at 1234 Builders Building, Chicago.

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WEST COAST WOODS COMPETITION

Following are questions submitted by contestants in the West Coast Woods Architectural Competition, together with the answers by J. Lister Holmes, the professional adviser:

Question: I have an idea for a home and garage of wood which I believe will have a direct effect on forest conservation and utilization as well as making for economy in construction. If I plan this structure so as to make the best use of the material from this standpoint, will any credit for this be given me by the judges?

Answer: This competition does not contemplate bringing out ideas or practices calculated to conserve wood or to reduce the cost of building. One of the particular objects of the competition is to develop uses of West Coast woods (Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce) that could be duplicated only with great difficulty, if at all, by the woods of other regions. For this reason the committee in drafting the competition program did not place a cost limit on the structure to be built from the designs. Contestants may go as far as they wish in developing new and striking ideas and uses of West Coast woods, without giving any consideration to the cost of construction or of the finished residence.

Question: What is meant by the phrase "immediate site of 12,000 square feet" in the program of competition?

Answer: The property upon which the house is placed is limited to 12,000 square feet, but it may be any shape.

Question: Where may samples of the different West Coast woods be procured?

Answer: From local retail lumber dealers or from manufacturers of West Coast woods.

Question: Is there any wide variance in the color of the different West Coast woods? Is this marked enough to be differentiated when weathered?

Answer: The natural colors of the woods included in the competition and the changes that occur in weathering are as follows:

Douglas fir—Young rapid growth, "red fir" usually is of a light, orange-red color when green, assuming a darker reddish-brown hue as it ages. When exposed, it weathers to a soft, neutral reddish-gray. Old growth, "yellow fir," is a light ocher, faintly tinted with orange; as it ages it darkens to a soft, light, burnt umber. Exposed to the weather it passes through the same color phases as "red fir," but the final color is a much lighter, soft, reddish-gray.

West Coast hemlock—Is almost a light straw color when cut; as it ages it acquires a clear, light ocher tint, tinged with reddish brown, darkening very slightly and becoming more mellow with a hint of sienna. Exposed to the weather it gradually assumes a light sienna-gray color.

Sitka spruce—Freshly sawn is a clear, light silvery brown, almost white, with a faint tinge of clear red, the color deepening slightly as it ages. Exposed to the weather it remains a rather light silvety gray with a mellowing tint of burnt umber.

Western red cedar—When sawed from the log is a clear reddish brown. Exposed to light in interior work it gradually deepens in tone, becoming more distinctly brown. When exposed to the weather it acquires a rather deep, gray-brown color.

Question: Is there any preference for a two-story house?

Answer: This is optional.

Question: Would novel features for the garden have weight if planned in accordance with the spirit of this competition?

Answer: I believe the Jury would give them proper consideration.

Question: Will you consider little scale models on the

50, 75 or 100 Years from Now

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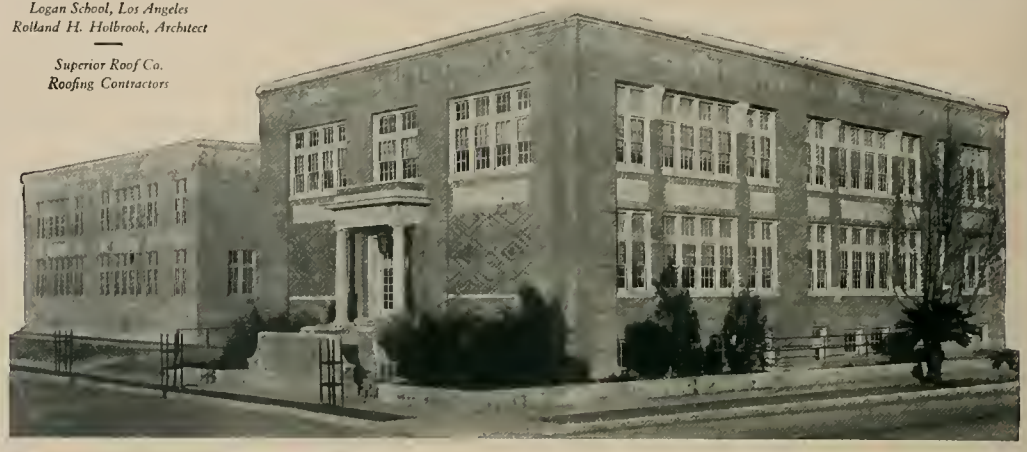

Who is the Guarantor?

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same basis as drawings, providing they are flat elevations of the inside and outside of the wall?

Answer: The result would be elevations rendered in a medium not called for in the program and therefore will not be accepted.

Question: Should these houses be designed for any particular climate or locality?

Answer: This is optional with the competitor.

Question: Will color receive much consideration?

Answer: Rendering is merely the vehicle for an idea and, although it will be given consideration, it will not rate in proportion to the idea.

Question: The program calls for the use of pencil only on the sheet bearing the perspective and plans. Could not these drawings be made in ink?

Answer: All requirements of the program in this regard are mandatory.

* * *

FEDERAL BUILDING PROGRAM LACKS ARCHITECTS AND ENGINEERS

The United States Civil Service Commission states that it has not received enough applications for positions of architects and engineers to meet the needs of the Supervising Architect in connection with the $165,000,000 public buildings program recently authorized by Congress.

Examinations are open for assistant architects, associate architects, assistant structural engineers and assistant architectural engineers. Entrance salaries range from $2,400 to $3,000 a year. Higher-salaried positions are filled through promotion. Applications for the positions named will be received by the Commission until June 30.

The Supervising Architect's Office reports considerable progress in the execution of the authorized program. A number of buildings in various parts of the country are under construction and plans are being made for others.

Of the $165,000,000 authorized, $50,000,000 is to be spent in Washington, District of Columbia, for much-needed buildings. It is expected that the next Congress will authorize the purchase of the entire triangle between Pennsylvania avenue and the Mall, approximately a mile in length, for the erection of public buildings along the south side of Pennsylvania avenue from the Capitol to the Treasury. The consummation of this plan will make Pennsylvania avenue a grand boulevard, as it should be. Now it is a distinct disappointment to those who visit the national capital for the first time.

* * *

BOOK NOTES

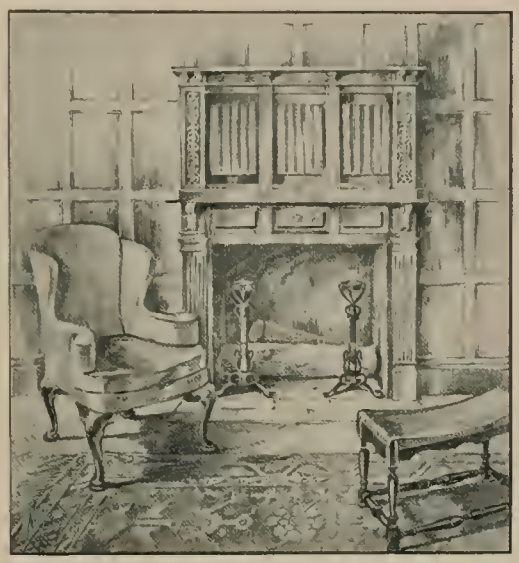
Worship in Wood, by Thomas M. Boyd.

While this handsomely printed and illustrated volume was produced with special reference to church furniture, it presents a decidedly interesting résumé of the history of houses of worship, from the times of primitive man, through the pantheistic ages, the temples and cathedrals, the quaint meeting houses of early American history, to our modern conglomerate era with its more comfortable fittings.

Worship in Wood. By Thomas M. Boyd. American Seating Co., Chicago. $8.00.

* * *

Harvey Wiley Corbett, of the architectural firm of Helmle and Corbett, New York City, has accepted an invitation from President Thomas S. Baker to deliver the Commencement oration at the Carnegie Institute of Technology this year, according to an announcement. Mr. Corbett is a graduate of the University of California and the Ecole des Beaux Arts in Paris. He is lecturer in architecture at Columbia, a member of the advisory board of the school of Architecture at Princeton, and a member of the Fine Arts Commission of the State of New York.



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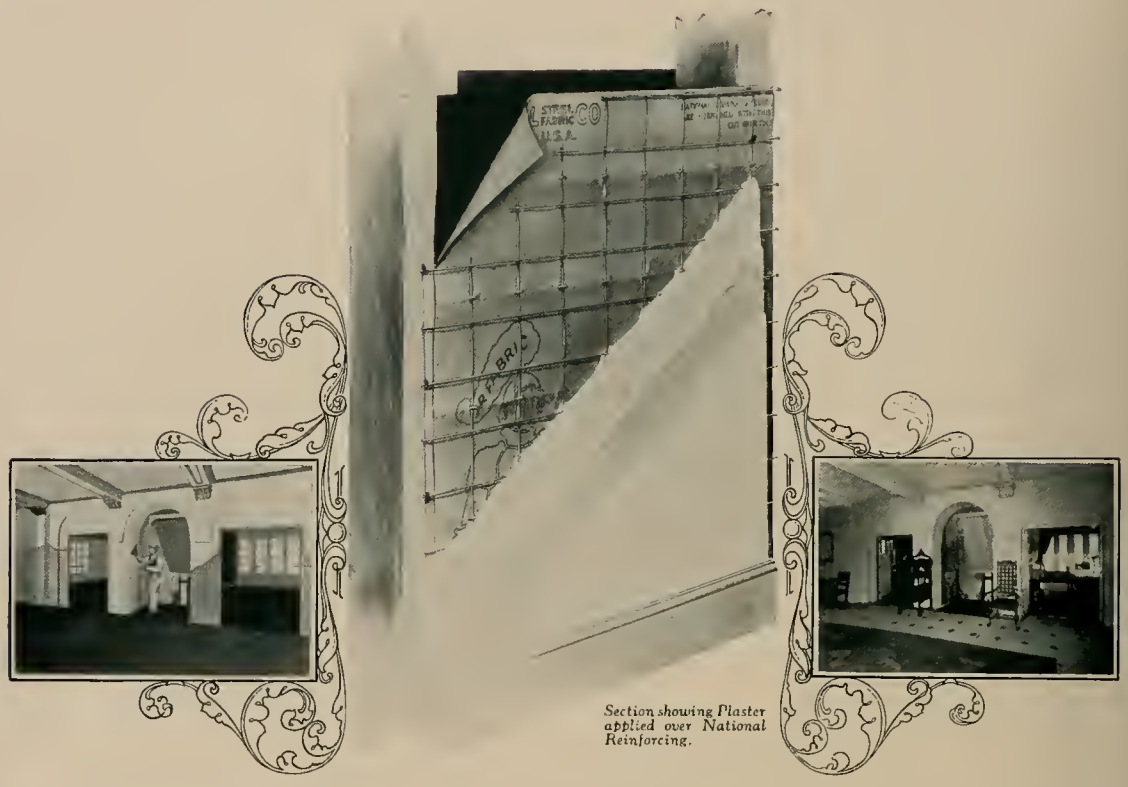

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The Northwest Lead Company also manufactures a large variety of other lead products, which are sold under the Bunker Hill Brand Lead Products trade-mark. A complete engineering and service department devoted solely to Steelead construction is maintained to assist in its proper adaptation and installation.

Architects interested may procure copies of this catalog by addressing the Northwest Lead Company, 1742 Fourth avenue South, Seattle, Washington.

* * *

A MASTER THINKS IN IRON

A very interesting booklet illustrating the unusual and fine ornamental iron in the Hotel Mark Hopkins, as conceived by Weeks and Day, architects and engineers, and executed by Michel & Pfeffer Iron Works.

A booklet on California Architectural Windows of Copper Steel has also been recently published by Michel & Pfeffer Iron Works.

Copies may be secured from the Michel & Pfeffer Iron Works, Tenth and Harrison streets, San Francisco.

* * *

"Steel Never Fails" is the title of a new book issued by the American Institute of Steel Construction, Inc., 285 Madison avenue, New York City. Copies will be forwarded without cost to anyone interested.

* * *

The executive offices of the United States Gypsum Company have been removed to 300 West Adams street, Chicago.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for April 1, 1927.

State of California }
County of San Francisco } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared J. Leslie Kleek, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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Managing Editor, None.	
Business Manager, J. Leslie Meek,	703 Market Street, San Francisco.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ... (This information is required from daily publications only.)

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Sworn to and subscribed before me this 1st day of April, 1927.

(SEAL) E. J. CASEY.

(My Commission expires August 18, 1927.)

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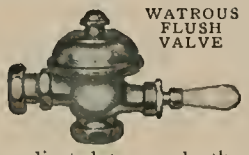

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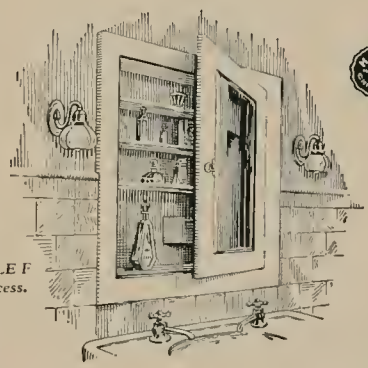

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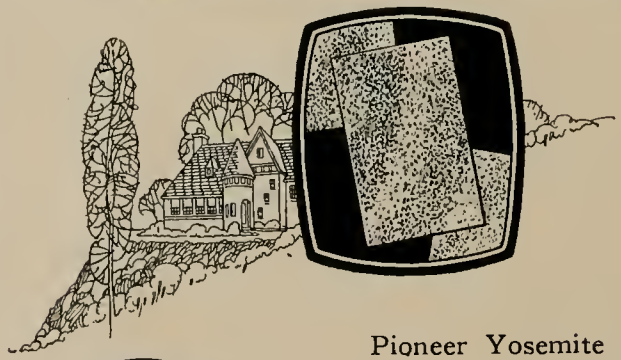

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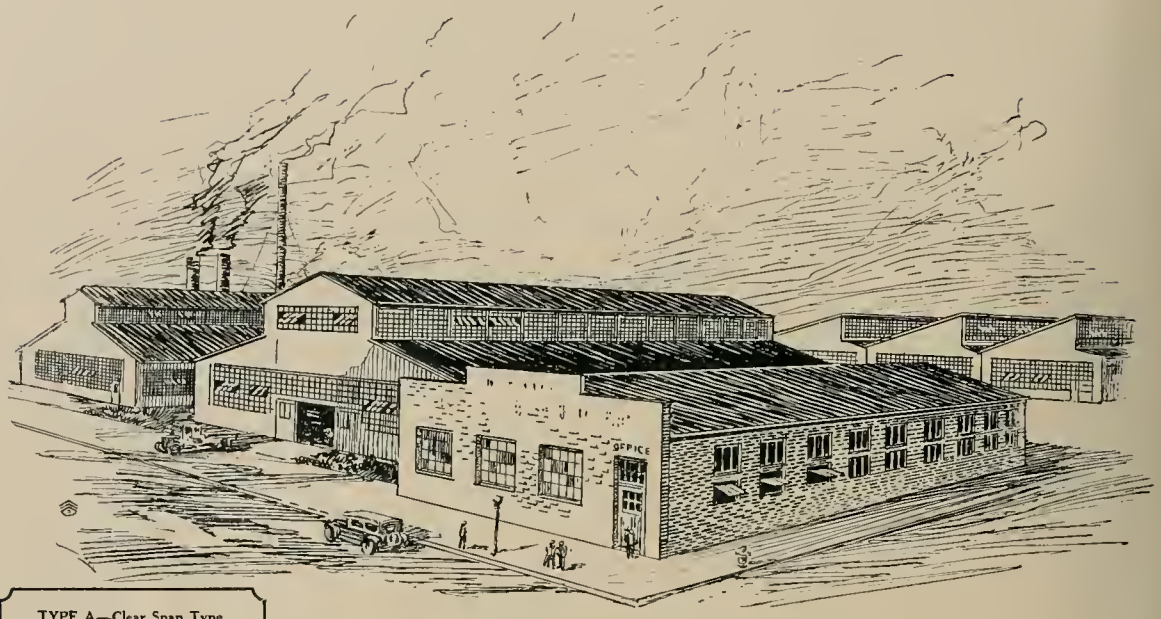
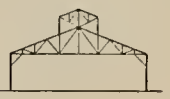
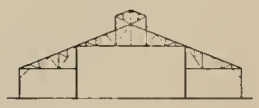


TYPE A—Clear Span Type

TYPE M—Monitor Type



TYPE BMB—Low Crane Type with monitor



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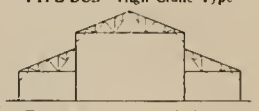

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WHY HAVE AN ARCHITECT?*

[BY H. ROY KELLEY, A. I. A.]
President of Los Angeles Architectural Club

EVERY enterprising shoe merchant who has come from the Middle West to this land of sunshine, finding his own field overcrowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry—building. Having nosed around and gotten a smattering of superficial knowledge of building and with a small amount of capital to invest, he soon takes a flyer and we then have another builder in our midst. Having built one or two houses, he soon learns how it is done and his next step is to attempt the planning and designing of a few himself. He is now a "Designer and Builder." His one aim is to make money, the more the better. He is not primarily interested in, nor by experience capable of, planning with economy, using materials properly or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architects' endeavors. And most sad of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly designed, poorly planned and poorly built houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "designers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, and the economic and aesthetic benefits that accrue to the client who employs one. The architect has been too reticent, too dignified, and too ethical to engage in anything that might border on advertising to acquaint the public with facts of his excuse for existence. It is but natural the misinformed public should gain the impression that he is a nonessential element to building—an unnecessary expense to be saved.

It is startling to find the vast number of presumably well-educated persons who have the impression that the architect's only function is to draw plans. If the plans can be obtained in any other manner—from a book, from a contractor, or what-not—that is a good amount of expense well saved. Nothing has been done by the architects to correct this fallacy of thought.

Some time ago many architects and others who have an inherent appreciation of beauty and the fitness of things suddenly awakened to a realization of what was taking place in our domestic environment and looked with horror upon the hideous array of poorly built and poorly designed homes which had sprung up like mushrooms. They then got together and considered ways of inducing and encouraging people to build better homes. The result was the sponsoring and guidance of small-house plan service bureaus and certain magazines devoted to the publishing of material for prospective home builders. This activity has undoubtedly improved the character and the planning of our houses, but it has done little to improve the quality, and nothing to insure the home-builder getting honest value for the money he spends.

The architects' approval of people getting plans from plan service bureaus and paying a nominal fixed price for them has been a mistake because it has not only encouraged people to evade paying a legitimate architectural fee but has given them a misapprehension as to exactly what that fee is for. Few people realize the real advantages of employing an architect, and we architects have done nothing collectively to enlighten them.

The first great value of the architect's service is that of economic planning. Making every bit of usable space count to the greatest advantage means a great deal in this day of high building costs, and this is the most important part of the architect's fundamental training.

The next advantage of the architect's service is his command of those elements of beauty of de-

[Concluded on page 57]

* Courtesy of "CALIFORNIA SOUTHLAND"

RECENT CALIFORNIA THEATRES

[BY HARRIS ALLEN, A. I. A.]

IF THERE is any place where one may violate the ancient convention "Construction may be ornamented, but ornament should not be constructed," it is in the treatment of a theatre. When a building is erected frankly to amuse people, to divert them from serious work and worry, to house the representation of things which are not as they seem, its purposes can be most truly expressed by a false façade. Such, at least, is the assumption under which countless architects have labored. The results have but too often been very obviously labored.

Following our California custom of using Spanish motifs, the group of theatres illustrated herewith have happily escaped this stigma. In general, there is evidenced unity in composition, strong and well-balanced architectural lines, and a gay exuberance of well-modeled detail which is appropriate to style and purpose. While most of them show Baroque influence, one is out-and-out Moorish, very thoroughly carried out, "theatrical" to the last degree; and one interior is modernized with some rather extraordinary hints of "L'Arts Nouveaux."

The execution of all this riot of ornament is extremely good, vigorous and crisp, with little or no looseness or uncertainty. Color is well handled now—there is no excuse for crudity, rawness, muddiness, lack of harmony. These theatres present an effect of mellow splendor, produced by the clever combination of many colors, blended, glazed, antiqued. Fixtures and furnishings are carefully chosen to avoid any jarring note.

Office Entrance, Belasco Theatre, Los Angeles

Wall Paneling, Belasco Theatre, Los Angeles

The comfort of the theatre patron is being looked after most affectionately, with a supply of lounges, smoking rooms, retiring rooms, luxuriant couches, thick rugs, softly shaded lights, and so on, ad infinitum. This phase of public entertainment has evidently grown much more important with the expansion of moving picture popularity, with its changing, waiting crowds.

The function of the theatre nevertheless, despite the increasing emphasis on that portion outside the stage, is still the same, the eye and the ear must be tickled. And doubtless the building of these amusement palaces will continue to afford opportunity for the pencils and brushes and trowels of our architects and craftsmen.

ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS

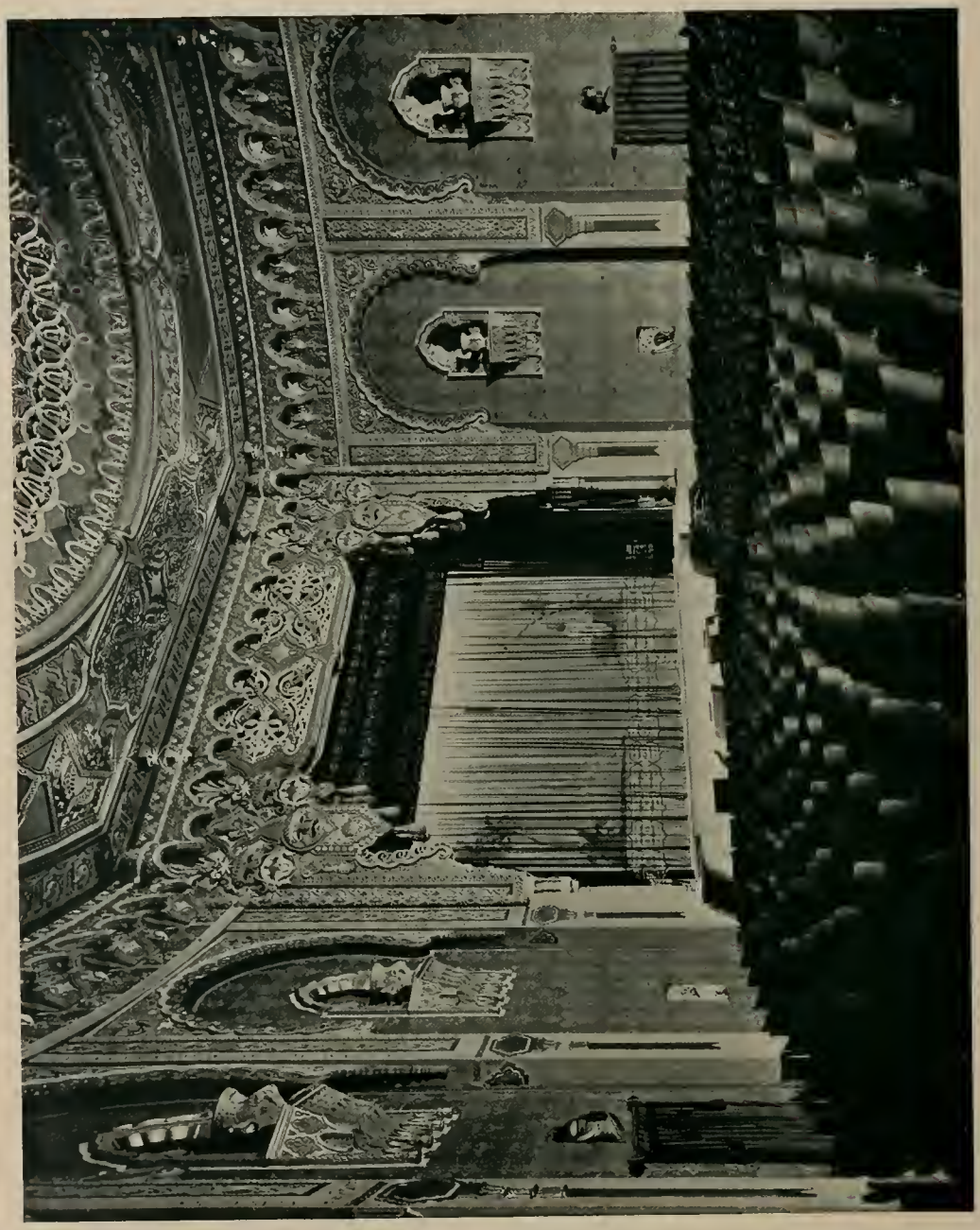
Photo by Gabriel Moulin

Photos by Gabriel Moulin

LEFT—EXTERIOR; RIGHT—FOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

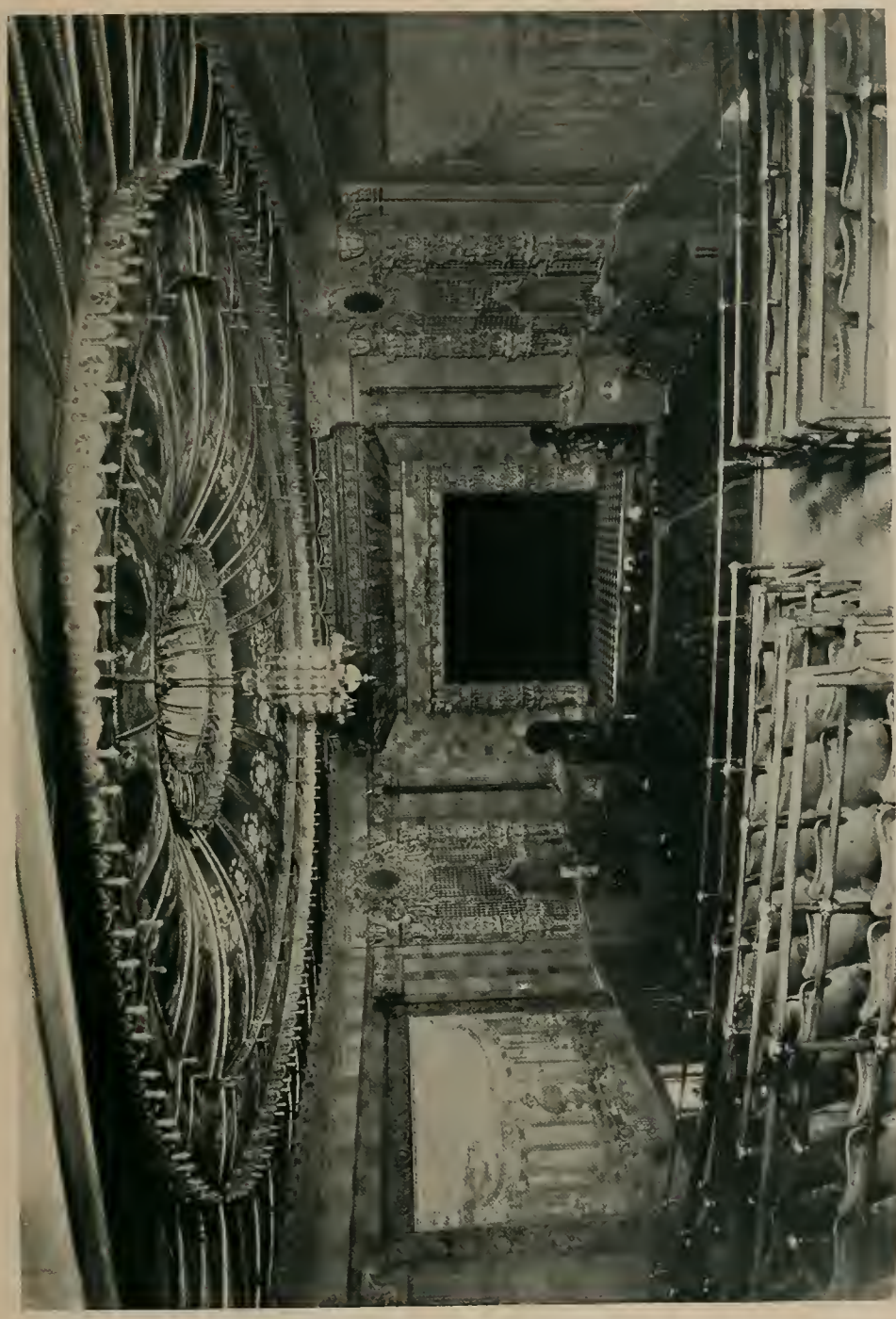
ABOVE—AUDITORIUM; BELOW—FOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

Photos by Gabriel Moulin



PROSCENIUM, ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS

Photo by Gabriel Moulin



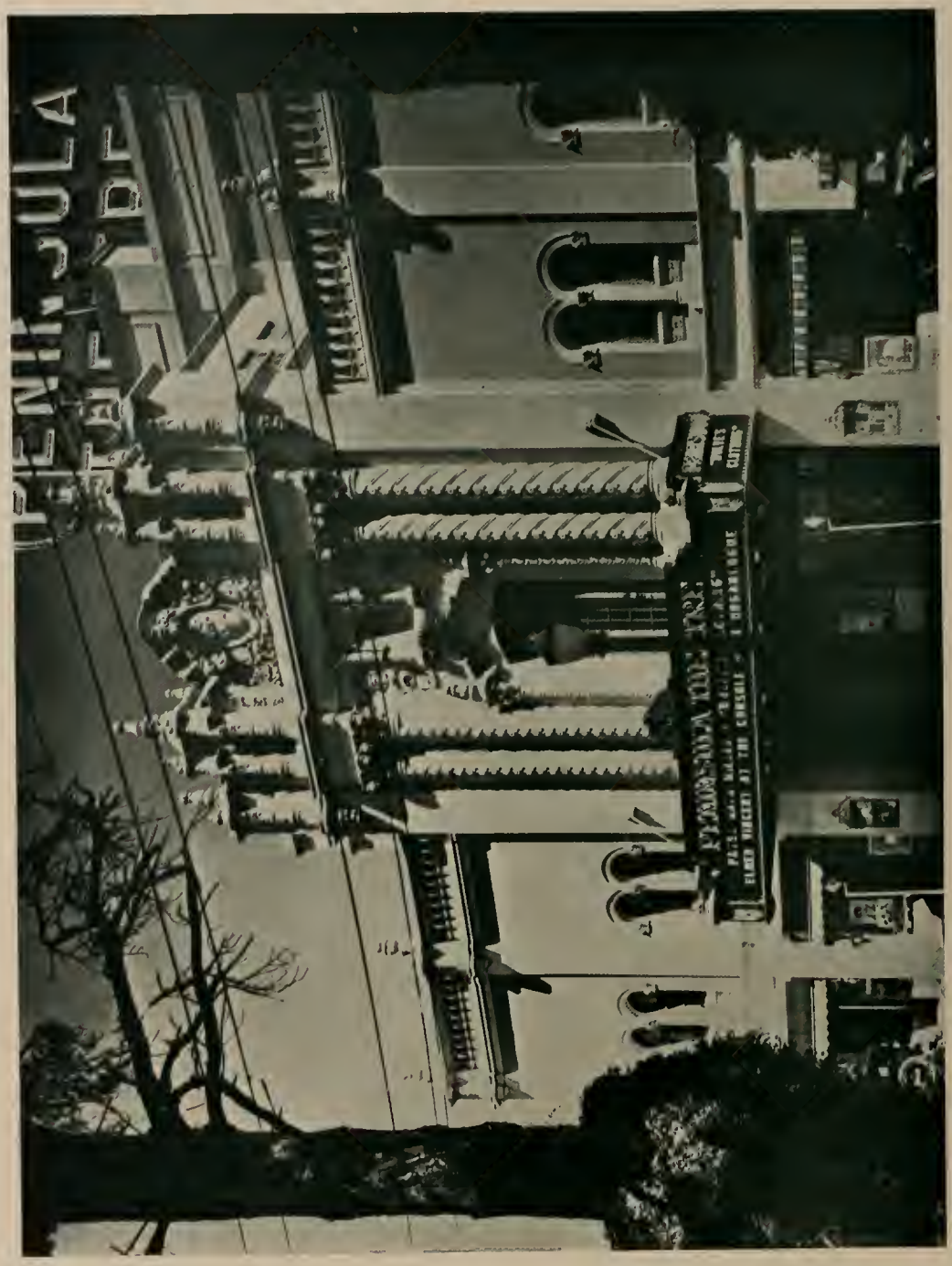
PROSCENIUM, CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS

CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

Photo by Gabriel Moulin

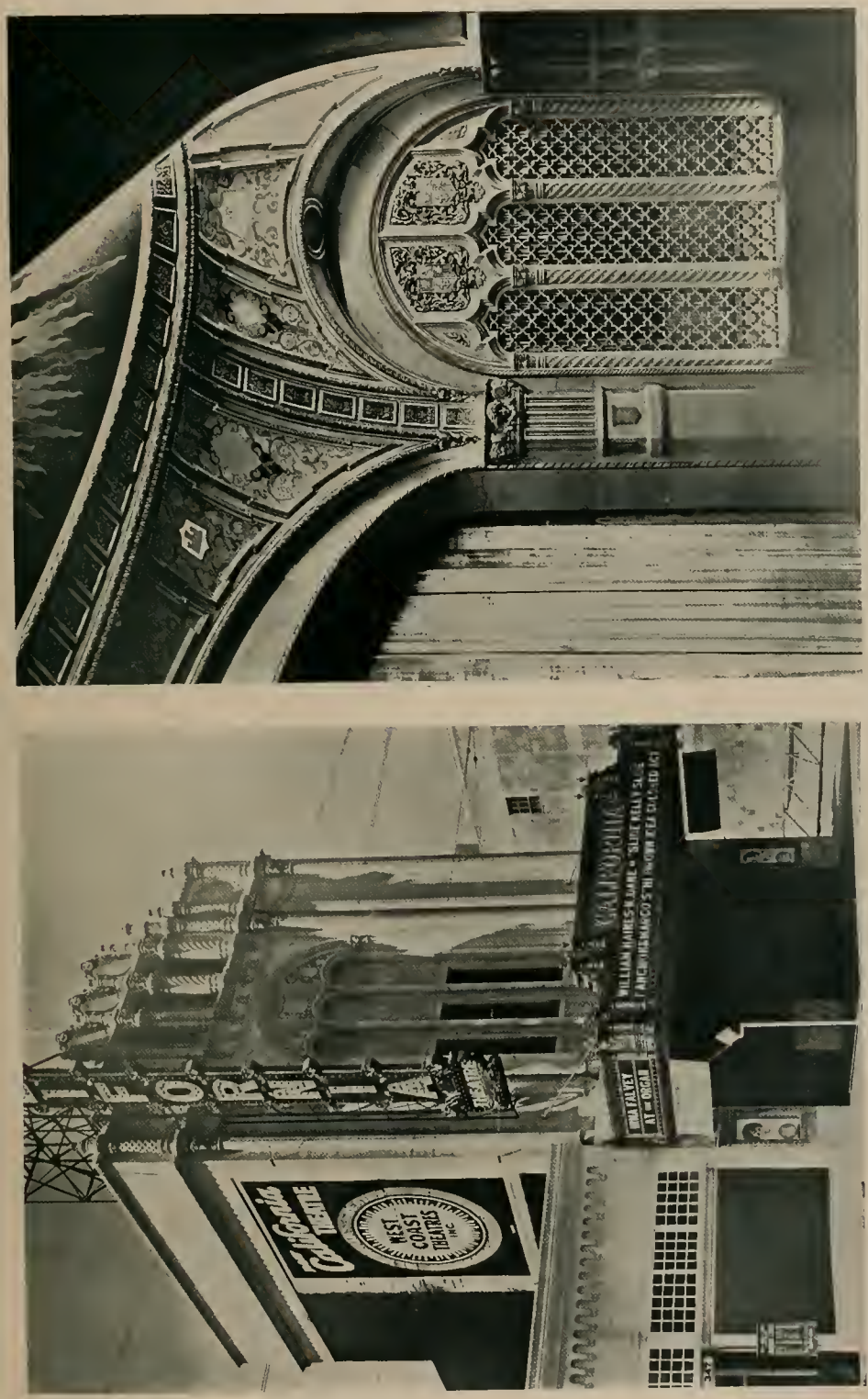
DETAIL, PENINSULA THEATRE, BURLINGAME, CALIFORNIA
WEEKS AND DAY, ARCHITECTS

Photo by Faxon Atherton



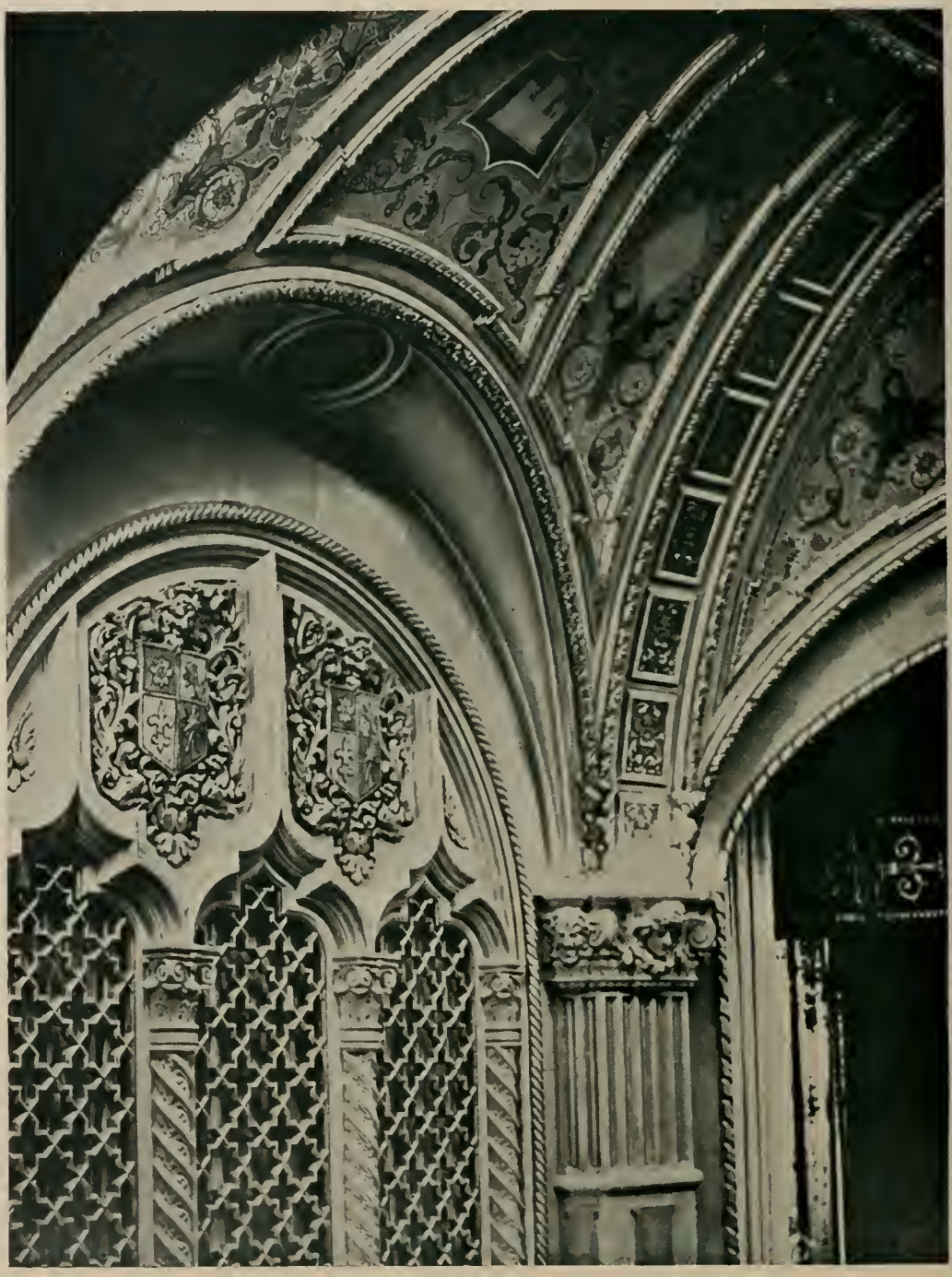
PENINSULA THEATRE, BURLINGAME, CALIFORNIA. WEEKS AND DAY, ARCHITECTS

Photo by Fuson Atherton



LEFT—EXTERIOR; RIGHT—PROSCENIUM ARCH; CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA. WEEKS AND DAY, ARCHITECTS

Photos by Faxon Atherton



DETAIL OF ORGAN SCREEN, CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA
WEEKS AND DAY, ARCHITECTS

Photo by Faxon Atherton

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FOYER, CALIFORNIA THEATRE, SAN JOSE, CALIFORNIA
WEEKS AND DAY, ARCHITECTS

Photo by Faxon Atherton

MARQUISE, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios

DETAIL OF OFFICE ENTRANCE, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

LOBBY, EL CAPITAN THEATRE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

BELASCO THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

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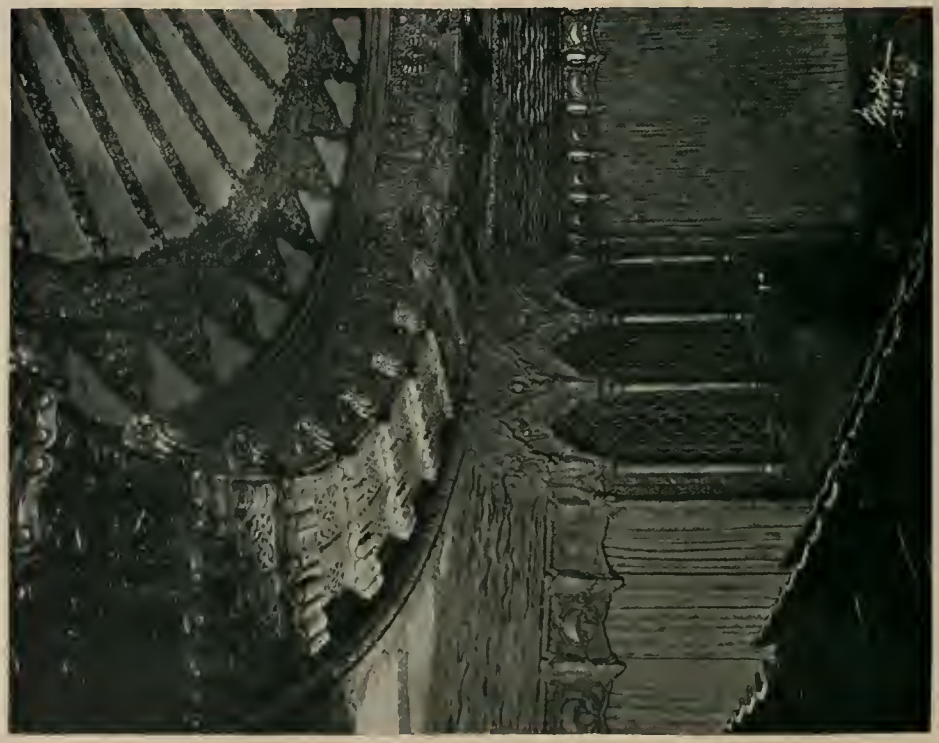
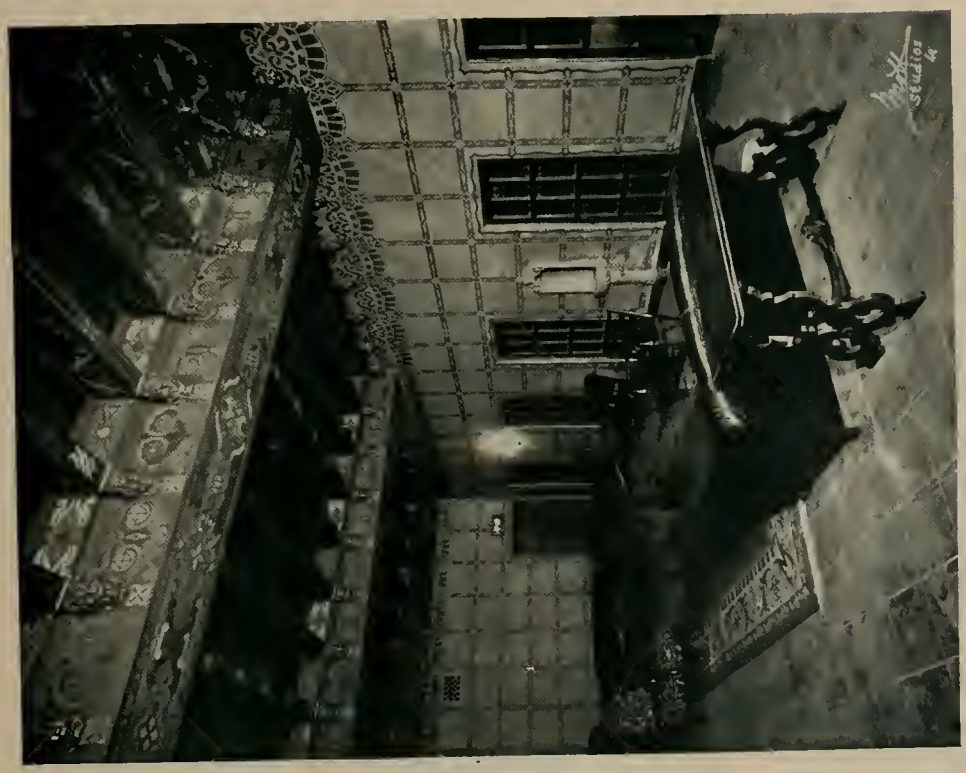
ABOVE—PROSCENIUM; BELOW—LOBBY; BELASCO THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by Th. Mott Studios



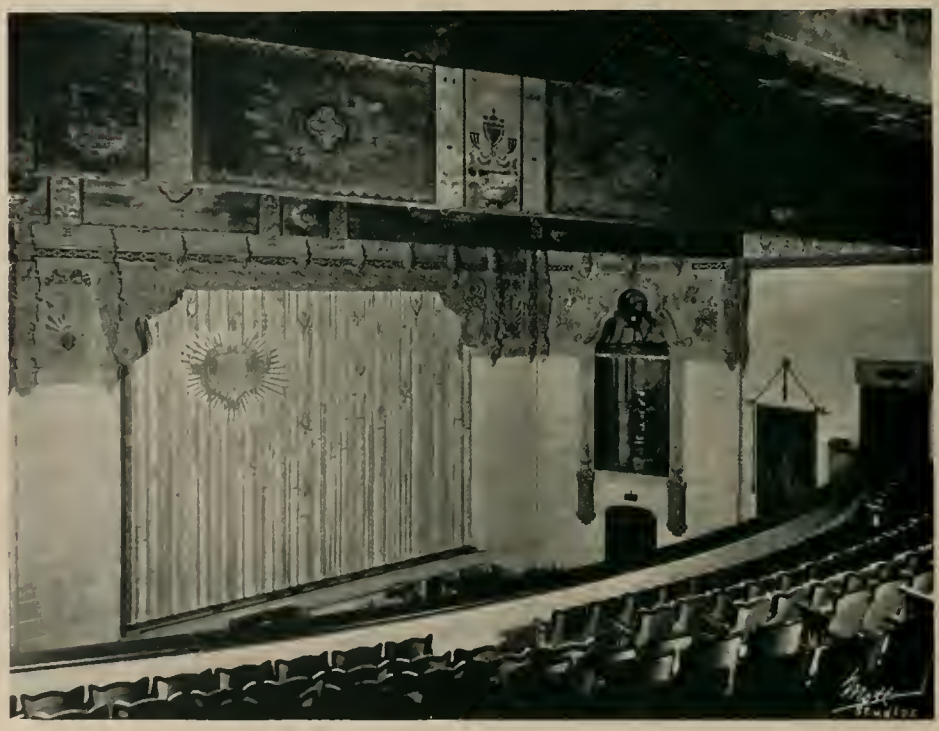
LEFT — AUDITORIUM CEILING; RIGHT — AUDITORIUM WALL; BELASCO THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



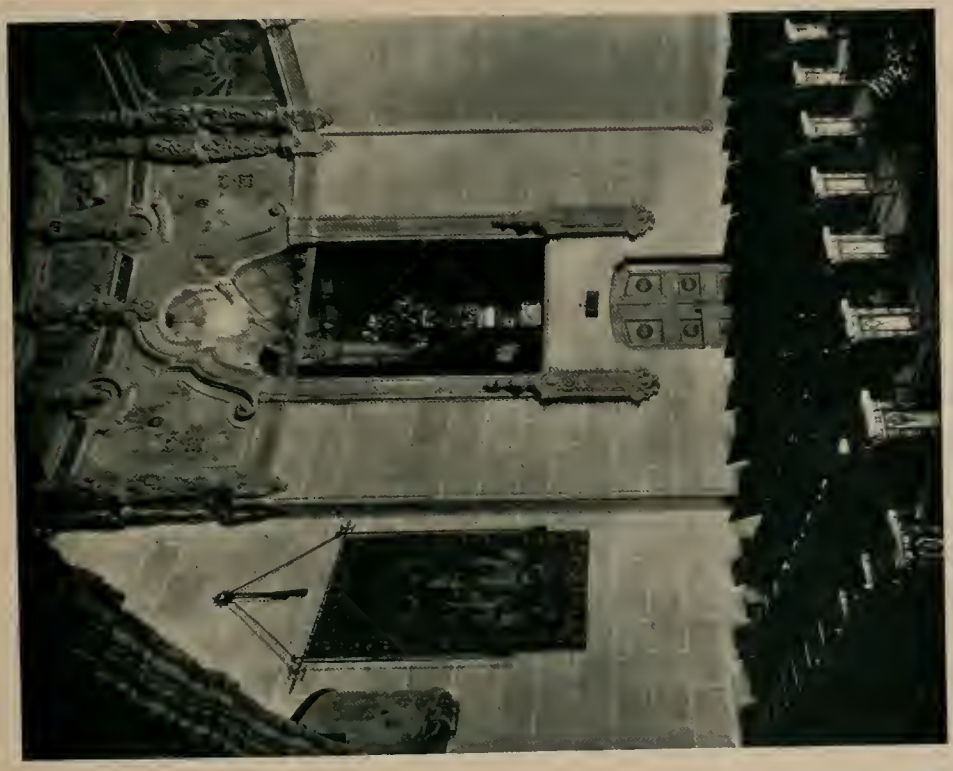
LEFT—SMOKING ROOM; RIGHT—FOYER DETAIL; BELASCO THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studio



MUSIC BOX THEATRE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Matt Studios



AUDITORIUM DETAILS, MUSIC BOX THEATRE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios

"THE MAN ON THE STREET" — *Speaks of the Packard Building*

[BY ZOE A. BATTU]

IN attempting to get the reactions of the lay mind on the new Packard Building, I strove to choose people who could respond with intelligence, yet who lacked knowledge of the technical phases of architecture, and in some cases of art, generally. The opinions as set forth are spontaneous —the "snap" judgments of the typical "man on the street" as to what he likes or doesn't like about this building, which has raised such a great wave of comment within and without the profession.

Perhaps it is not entirely fair to evaluate such a work by the opinions of this indefinite person of the masses, but here in America his views can never be wholly disregarded. He may be, educationally, emotionally, culturally, unequipped to weigh values in the question at hand, prone to quick, shallow judgments, untempered even by a spirit of intellectual tolerance; yet by a paradox of the existing order, his decisions represent ultimate wisdom. He is the court of final appeal for the leaders of great causes and the prevalent assumption is that his judgments are divinely right. Under these conditions, can we do less than give him voice in attempting to arrive at a just estimate of this Packard Building?

The parties to the experiment included a New York business man, the sales manager for a soda fountain and candy manufacturers' supply house, an engineer in the construction department of the telephone company, a literary magazine editor, a group of housewives, a student and teacher of psychological and philosophical studies, a commercial artist.

The New York business man voted the structure as typical of San Francisco, but questioned the wisdom of what he termed the "futuristic" in business buildings. He is a very successful business man, dealing in costly luxuries, but would hesitate to put up a building so pretentiously unique as this one for fear his customers' minds would be concentrated upon the architecture and decorations, rather than upon the merchandise. He would have his business home well and artistically built, with a judicious use of color and variety, but less obtrusive and spectacular than the Packard Building.

In the opinion of the soda fountain salesman the building is without an equal in the city for its advertising value.

The telephone company engineer, after examining the structure from several points of the compass and at night under the play of its changing lights, decided that there must be something wrong with anyone who said that there is anything wrong with Maybeck's work.

The editor of the literary magazine gave it as her opinion that the building is expressive and suggestive of the machine it houses. The Packard is an aristocrat among cars; the building is a fitting home for such a car. This motive and its expression in this instance she compared to present-day methods employed in advertising fine perfumes, jewelry, costly fabrics, etc., whereby color and well-executed effects in type and composition subtly convey a sense of the beauty, value and distinctiveness of the product.

The group of housewives thought that as a business building it was all very well. However, to attempt to duplicate the pretentious spirit in the average home would, in the opinion of these women, render the home not a place to be lived in and with, but something merely to be looked at.

In the opinion of the student and teacher of psychological subjects, such structures represent an economic waste. They are the result of an economic order marked by competition so keen that we are driven to oversell and to place as much or more emphasis on things outside of the product as upon the inherent values of the merchandise itself. This woman was careful to add that she does not discount the importance of beauty and harmony in the material and abstract scheme of things, but she was emphatic in the point that it is more fitting to the spirit of business to keep its beauty simple and shorn of the unnecessarily ornate.

The commercial artist could not see any justification for the ensemble or its details from an artistic or practical standpoint. If, indeed, it has advertising value, it secures that value by violation, rather than original interpretation, of practically sound advertising art principles. The thing in this woman's opinion is "stagey"—a confused clamor for attention. The outside pillars have no structural reason for being. They hold up nothing; they are no integral part of the walls and upper stories. They are just put there because they are pink.

And so it goes. Public opinion on the merits of the building is clearly divided. Where one man accepts it, the next rejects it, and acceptances tend to be tempered by reservations. The gist of this situation is perhaps best expressed by Maybeck himself in the radio speech he delivered at the formal opening of the structure. To repeat him in part: "Only in San Francisco does this building happen, and only at this hour—it may be good art; it may be bad. * * * The one thing

Photo by Gabriel Moulin

"PACKARD" BUILDING FOR EARLE C. ANTHONY, INC., SAN FRANCISCO, CALIFORNIA
BERNARD MAYBECK, ARCHITECT; AHNDEN AND POWERS, ASSOCIATED

this building does reflect to me is earnestness, energy, hard work, and it seems to me that everyone from the bottom up worked with a sense of doing something good."

For myself, and speaking as I must as a layman, I am very certain that the building could happen in no other place than California, where verily the cultures and architectures of all the races of the earth seem to find climatic and geographical environments favorable to the evolution of fresh expressions and vigor, and at a time when we are peculiarly sensitive to the widely varied heritage that is ours and facile in giving the many, many elements new adaptations. When I first looked upon the building, I was confused by the complexity of sources from which it springs and the infinite variety of its materials. There seemed to be no logical connection between masses and details. But after a time this confusion passed away, much in the same fashion that misunderstanding of a new, strange opera passes away. I perceived unity of symbolism in the building, as a building. As such it is variously and ideally suggestive of many lands, architectures, inspirations, of the Orient, Occident, Asia, Africa. It is richly visionary.

But in the matter of the structure's symbolism in relation to its purpose, I am beset with doubts. The Packard car is an aristocrat of the machine age. It is steel and little else, made alive, sensitive, responsive, muscular. It is costly, sumptuous, luxurious, but what a marvel it is of the art of achieving these qualities by confining structural and ornamental elements to bare essentials!

So it seems to me that between the building, the business and product it houses there is a subtle incongruity and discrepancy—an opportunity overlooked to create something equal in impressiveness, attention value and beauty, yet giving more exact expression to the spirit and motive that has evolved this vital thing of steel.

However, let that point pass as it may. The creator has, without question, labored in sincerity, though he may have disregarded this or that precedent. His sincerity and courage are genuinely vitile and it is not impossible that another generation of builders will carry forth the symbolism and spirit expressed in this work to a fine and harmonious perfection. Such things have happened before.

[*Editorial Note:*—Professional opinions as to the merits of the Packard Building vary as much or more than those of laymen. The liberties which have been taken with the use of motifs, materials and colors are questioned by purists. Disregarding these as matters of detail, no one can question the fundamental architectural qualities of mass and line, of proportion and balance, or the effect of monumental nobility which has been conceived.]

* * *

TALK BY BERNARD R. MAYBECK, BROADCASTED FROM THE PACKARD BUILDING ON ITS OPENING NIGHT

"You and I are molded by the land, the trees, the sky and all that surrounds us—the streets, the houses and men. Our hearts are shaped by the plaster walls that cover us and we reflect plaster-wall ideals, and that by repetition to the nth power.

"When I make a vase, a cup or a saucer they will be the exact expression of what I am. This vase or cup or saucer will tell you who and what I am whenever they appear before your sight.

"The time may come when we shall bring man-made things to establish facts in history, to round it out, just as it is being done in the courts to find out the truth for the jury.

"A Russian philosopher, Ouspensky, like the Amerian Indian, thinks that the things men make are alive. He says that when he passes the walls of the Kremlin Prison he feels that the stones themselves reflect the meaning of why they are there. Perhaps from this same point of view the Notre Dame of Paris tells the story that Victor Hugo expressed in thought. When the Cathedral of Notre Dame covers you, you seem to sense the presence of men who lived long ago. You may sense the good that they did; their errors were buried with their bones. That cathedral is a mirror of that sky, those trees, those swamps, the hearts of those men who lived in that exact geographic location, and at that exact hour, and at nowhere else and at no other time.

"This building, The Packard, in which I stand as I give voice to my thoughts, is again the repetition of the forces that built cathedrals, but from a different motive. Only in San Francisco does this building happen, and only at this hour—it may be good art, it may be bad—but such as it is, it is the outcome of 'the man who inspired it' and had the courage to bring it into being, aided by many men. The one thing this building does reflect to me is earnestness, energy and hard work; and it seems to me that every one from the bottom up worked with a sense of doing something good. Every sensitive heart that can read will feel this spirit of the men who built the place; and I believe those who come from the snow countries will feel that it is an expression of the 'Spirit of San Francisco,' and that it could not happen in Boston. The people of that snow country have another spirit which would take on a different form. All this is another way of speaking of cooperation. The measure of the beauty of a city is the measure of the cooperation of its citizens." *Note:*—"The man who inspired it" is Earle C. Anthony.

BERNARD R. MAYBECK

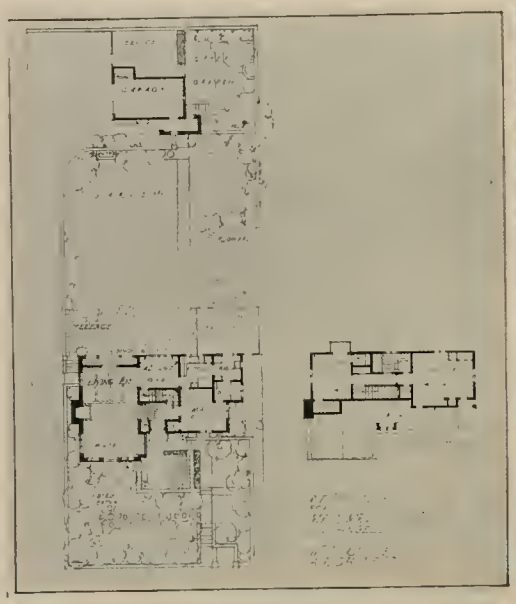
* * *

WET BRICK BEFORE, NOT AFTER, LAYING

The wetting of brickwork for a period after laying, as often is done in concrete construction, does not add to the strength of the brickwork, according to information given out by the Common Brick Industry as a result of a series of tests conducted by the United States Bureau of Standards at Washington. Tests have proven there is no decided increase in the strength of wetted walls over those of the same type of construction which were unsprinkled. The industry, therefore, states that this unnecessaty expense and trouble may safely be eliminated.

SALES ROOM, "PACKARD" BUILDING FOR EARLE C. ANTHONY, INC., SAN FRANCISCO, CALIFORNIA
BERNARD MAYBECK, ARCHITECT; AHNDEN AND POWERS, ASSOCIATED

Photos by Gabriel Moulin



RESIDENCE OF MR. AND MRS. W. L. RISLEY, LOS ANGELES, CALIFORNIA
W. L. RISLEY, ARCHITECT

RESIDENCE OF MR. WALTER A. GREEN, LANKERSHIM, CALIFORNIA
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SEATS FOR THE MIGHTY AND THE MASSES

[BY M. G. PERRIN]
Seating Engineer, C. F. Weber & Co.

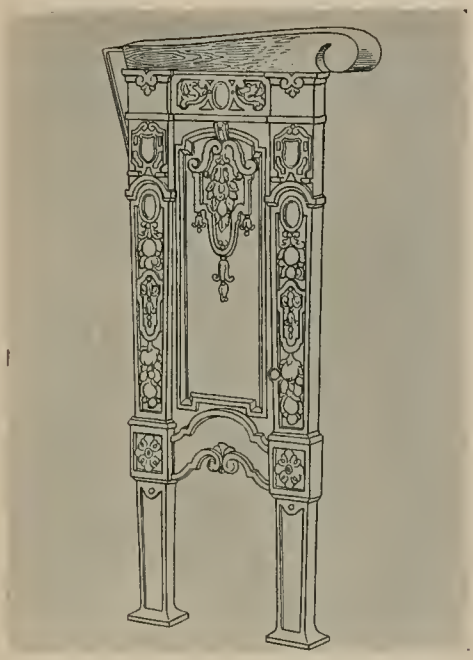
THE general public is prone to take its seats at the theatre, opera and lecture hall, its church pews, altar embellishments and other material forms of its spiritual faith, largely as a matter of course. Its notice of such equipment and comment thereon is apt to be confined to a lack of comfort or some other glaring fault. But the architect planning a building for public gatherings must consider a multitude of factors in providing seating facilities that are at once comfortable, enduring, within the allotted cost for them, and in keeping with the spirit and purposes of the structure.

His problem is often far from being simple, but modern production methods and a rich tradition of history unite to enable him to provide seating of superlative artistry and excellence at a reasonable cost. Historically the sources and inspirations that lend themselves to the design of seating units for public gathering places are as rich and varied as architecture itself. Throughout the lands of the earth and the ages, wherein man has built his great temples of worship or amusement, he has invariably embodied in the seating units finely wrought designs, symbolically and artistically in harmony with the spirit of the whole.

Indeed, we may take a single carved pew from any of the world-famous or lesser known cathedrals of the Old World and from its general design and embellishments piece together a creditable knowledge of the building,

its purpose and the innermost thoughts of the people who brought it into being. We may take a chair from one of the opera houses of Paris, Rome, Berlin, London, New York, and truly the splendor of the opera, the glamor of the drama have become part and parcel of the materials of which it is made.

Fortunately for this age, its builders and buildings, the better-known and leading houses within the seat-making industry are fully alive to the responsibility this tradition and history impose upon them. The industry is among the foremost of great American enterprises, with a full



realization of the existing opportunity to create products artistically worthy of an exalted past and to cooperate with today's architects in giving lasting expression to some of the finer creative craftsmanship of the modern age. Thus, generally speaking, high standards of workmanship and quality prevail in this industry of seat making.

Mechanical features of chairs with movable seats have been simplified to the point of being entirely trouble-proof. The chairs are built for long life and to withstand all the careless usage that a thoughtless public gives them. The woods used in chairs, pews and other ecclesiastical cabinet work are selected for their soundness and beauty of grain; carefully cured, dried and processed to best withstand the climatic conditions in the location where the products will be installed. Fabrics are woven largely to specification with the object of rendering them tear-proof and well-nigh wear-proof.

Within this industry there has been assembled possibly the largest and most expert group of wood workers, carvers and metal workers to be found in America today. The leaders in wood-carving work come from a score of lands in which the art has attained outstanding perfection. These men are artists in their medium and skilled in creating designs of their own or executing those furnished by the architect in a manner that reveals the inherent beauty of the wood grain and makes of these smaller units in the architectural scheme things of rare beauty and symbolical interest.

Indicative of the singular excellence which seat making has attained in America is the seating of the Temple Emanu-El, San Francisco. This job has been rated in the industry and the architectural profession as one of the

[Continued on page 59]

Tudor Shingle Tile

Lang Realty Co.'s Model Home, Forest Hill, San Francisco — *Harold G. Stoner, Architect*

THE FULL CHARM of the Tudor Shingle Tile developed by Gladding, McBean & Co. is revealed here, in fine harmony with stone walls. The full range of kiln-run colors was employed, making a roof of exceptional attractiveness.

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INTERIOR DECORATING

DEVELOPING DECORATIVE ASPECTS IN HEATING

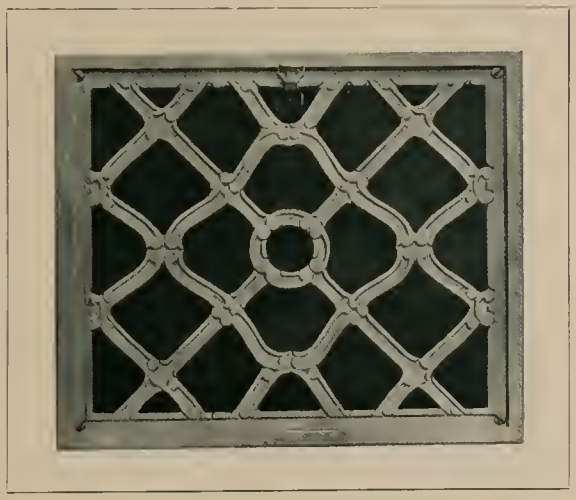
[BY ZOE A. BATTU]

OF ALL THE PROBLEMS which beset the architect, that of the artistic disposal of heat registers and radiators is by all odds the most stubborn and defiant of a thoroughly satisfactory solution. Radiators may be set in wall recesses; registers may be set flush with the walls and radiator screens can be had in any number of materials, beautiful designs and effects, but somehow there always lingers, in the most skillful attempt at concealment, a sense of the makeshift. It seems quite impossible to entirely banish a certain mechanical note that such external apparatus injects into the otherwise harmoniously artistic chambers of the home, business house or public gathering place.

But whatever may be the objectional features of heating systems from the artistic viewpoint, they are nothing that can be done away with. Satisfactory heating is indispensable to comfort and full efficiency in every type of building. The situation from an artistic and decorative standpoint, therefore, is distinctly one of choosing the lesser of two evils and studying facilities at hand with a view to making the best of them.

Before dealing with the decorative possibilities of heating systems, it is, of course, understood that mechanical and engineering factors bearing on the case have been fully considered and provided for. No matter what decorative masterpiece the architect may evolve in the way of registers and radiators, the feat will win him little gratitude from a client whose home or business place is inadequately heated because unseen mechanism has been sacrificed or wrongly handled to provide impressive exterior arrangements.

It was, perhaps the importance of these strictly utilitarian factors of heating that made progress slow in evolving its artistic side. Heat was heat and could not be left out of building plans, and there was a vast number of mechanical and scientific problems to be solved by manufacturers of heating systems in order to perfect their products. Everyone was so concerned with these angles that artistry was not thought of. But now that the heating system industry, as a whole, has mechanically perfected its products, it has time to concern itself with their artistic possibilities.



Thus, in recent years, we see the registers and radiators of the several types of heating plants acquiring some semblance of grace and good design. Steam radiators, whether fired from a central basement plant or from a self-contained gas or electrical unit, are no longer the ungainly objects of former years. Their loops are slenderized and harsh contours are toned down.

Hot-air registers are made in period designs and various colors and finishes, so that they blend very well with the style and color scheme of the rooms into which they are put. In fact, this type of heating is perhaps the most flexible available from the standpoint of register treatment, for while the wall openings, in the interest of practicality, may have to be rather large, registers can be specially designed so that the effect is still pleasing and the unity of the room is not objectionally broken. In homes, especially, this is an important consideration. The evil of soiled walls in this type of plant is always more or less present. However, in the Pacific Coast territory, where hot-air heating systems are in extensive use, this objection rarely assumes abnormal proportions, because it is seldom necessary to burn any kind of fuel at high temperatures over prolonged periods.

If the client is a stickler for cleanliness, electric heat will fill all his demands in this direction, since it ejects no gases, fumes or dust into the air and production of heat is independent of atmospheric conditions. Electrical heaters of both the portable and wall type show growing traces toward physical attractiveness and harmony with their surroundings.

For this type of heating there has also been developed a system of automatic thermostatic control, which is

[Concluded on page 61]

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·EDITORIAL·

Principles of Practice

AT THE last Convention of the American Institute of Architects, held in Washington, May, 1927, a revised and briefer Code of Ethics was adopted, has been printed and mailed to all members, and is now binding upon them.

That these Principles of Professional Practice should apply to the conduct of all architects, whether A. I. A. members or not, is clear to anyone, at first reading. As this document states, it would be difficult and voluminous, if not impossible, to frame a set of rules which would cover definitely all duties and relations of the architect. However, the Nine Points to which this Code has been boiled down are broad enough to guide under almost any conditions or circumstances.

A preliminary paragraph states the basic principles of the profession so clearly that it should be quoted and repeated as widely as possible:

> "The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and ability are such as to command respect and confidence."

In the light of previous comment in these columns, it is interesting to note that the new Code definitely urges greater publicity: "An architect will not advertise for the purpose of self-laudatory publicity, but publicity of the standards, aims and progress of the profession is to be commended."

* * *

Wishing Many Happy Returns

OUR HEARTY congratulations to the *Architect and Engineer*, which celebrated its twenty-second birthday by change, in the April number, to a larger size page and an attractive cover, thus joining the ranks of what may be called standard-sized magazines.

The choice of illustrations for this and subsequent issues has been happy. Buildings which received Honor Awards from the Northern and Southern California Chapters, A. I. A., have been featured, and maintain the high standard of merit to be expected. A special "House Number" gave examples of domestic architecture from various parts of California, all evidently chosen by a judge of good design and good taste. Text pages are set with large, well-spaced type, easy to read. It does not need the eye of an expert to appreciate the tremendous improvement in appearance and make-up; and we are sure that the *Architect and Engineer*, which has always specialized in giving useful information to and about the building industry, will be even more valuable to its readers in the new form.

* * *

BARCELONA PORT COMPETITION

In a report just furnished the Bureau of Foreign and Domestic Commerce by American Consul-General Nathaniel B. Stewart at Barcelona, Spain, he advises that he has received a communication from the Consortium of Warehousing and Free Port of Barcelona, stating that it is proposed to construct in Barcelona a model free port and that to aid in carrying out this purpose it is opening an international competition of preliminary plans and projects in which the technical skill of the entire world is invited to compete. The competition will be open to all competent persons whatever their residence or nationalities. Plans may be drawn in Spanish, French, English, Italian, German or Portuguese. The period for their presentation ends on December 9, 1927, at 12 p.m. A prize of 100,000 pesetas and another of 25,000 pesetas will be awarded to those offering the plans chosen.

Complete details of the terms of the competition, together with all other necessary information, are on file in the office of Leonard B. Gary, district manager of the Bureau of Foreign and Domestic Commerce, 310 Customhouse, San Francisco.

* * *

RESIDENTIAL COST INCREASES IN PAST TWELVE YEARS

Figures recently published by an investment company on the cost of residential building for the Los Angeles district show a gradual increase every year from 1915 to 1926.

On the basis of cost per square foot for residential building the figures are as follows:

Year	Per sq. ft.
1915	$1.82
1916	2.20
1917	2.33
1918	2.90
1919	3.48
1920	4.09
1921	4.26
1922	4.31
1923	4.43
1924	4.85
1925	4.94
1926	5.10

* * *

Luther Fentress, architect, has removed his studio and residence to San Marino, California.

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SAN FRANCISCO ARCHITECTURAL CLUB

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Directors: . . . . . HARRY LANGLEY . . . . . IRA H. SPRINGER . . . . . ARTHUR D. JANSSEN

THE S. F. A. C. has once more furnished winners for the Harvard Annual Scholarship. The lucky men this year were none other than Rome Blas, also last year's winner, and Theo. Vierra, the pride of the Club. The boys unite in extending their heartiest congratulations to both Rome and Teddy, with the hope that they both enjoy to the fullest the benefits to which their earnest efforts entitle them.

The Club picnic held May 22 at Marshall Park was voted a huge success by all who attended. Games, dancing and feasting helped to make the occasion a happy one.

The June meeting was well attended and was featured by moving pictures in conjunction with a lecture on the manufacture and uses of Celotex.

Vacancies made by the retiring treasurer and directors were recommended to be filled by Ed Counter for treasurer and the Nominating Committee announces Jack Sly, Ira Springer and J. Devitt will do battle for the directorship.

Future Club events of importance will be an overnight party at Ira Springer's palatial summer home-on-the-Napa, for members only. June 24th and 25th are the dates and boating, swimming and fishing will be the attractions. Several of the boys will participate in the boating, swimming and fishing; the majority, however, are coming for the etc.

At some time in the near future (date unsettled) a Club trip will be made to the Columbia Steel Corporation's plant at Pittsburg. Transportation and eats provided. An inspection of the plant will disclose every phase of fabrication from the raw material to the finished product, in the manufacture of steel plates, nails, etc.

Tendencies toward Eastern migration as evidenced by the Atelier boys this last year has led the mossier to consider establishing our S. F. A. C. Atelier in the East with a branch here at the Club. The list of "Atelier Rats" who have left or intend leaving the Club this year includes: O. Bullock, F. Kruger, R. Blas, H. Driver, R. Tranelletti, J. Dinwiddee, J. McGilvray, O. Hooker, C. Trudell, H. Anderson, Ted Vierra, Bob Williams and Ralph Kerr.

Theo. Vierro

Favorable reports are received from the South, where Stanton Willard (Tubby) is convalescing from an operation for appendicitis.

TRUDY.

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

NEXT MEETING

Due to the vacation period, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will not be held until September 20, 1927. Notice of this meeting will be sent to the members.

* * *

Glass skyscrapers with a framework of steel may become the latest fashion in architecture, catching the sun like dazzling prisms and permitting an open view of thousands of office workers. Architects have been flocking to the exhibition of Granovsky, the first Russian constructionist to visit America, who has included the model of a glass skyscraper among his strange cubistic constructions. The discovery of vitrified glass, which is as sturdy as steel, has made these buildings possible.

BRICK MEET IN WASHINGTON

Manufacturers of common brick will hold their next annual convention in Washington, D. C., in February, 1928. Among other features being arranged for the delegates to the convention the Common Brick Manufacturers Association of America advises that a visit will be made to the United States Bureau of Standards, where may be witnessed tests of common brick in the making.

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JANUARY or FEBRUARY, 1926?

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LOS ANGELES ARCHITECTURAL CLUB

H. Roy Kelley . . . . . *President*
George P. Hales . . . . . *Vice-President*
J. Raymond Wyatt . . . . . *Secretary*

The mid-June meeting of the Los Angeles Architectural Club was given over to discussion of various professional problems. Notable among the several talks was one by Myron Hunt, who spoke on "Suggestions for the Young Architect." Chas. H. Cheney, William Lee Woollett and Chas. Kyson were other speakers, who discussed several pertinent professional issues. Kyson has been most active in the work of bringing the architect to a realization of his own worth and of his profession in general, and this organization is cooperating with Kyson in formulating a program whereby practical steps may be taken in the attainment of this desirable end.

June 30 was marked by an interesting meeting, the entertainment of which was given through the courtesy of A. J. Bayer & Company.

* * *

WASHINGTON STATE CHAPTER A. I. A.

Headquarters, Seattle, Wash.

Harlan Thomas . . . . . *President*
Sherwood F. Fox . . . . . *First Vice-President*
Paul D. Richardson . . . . . *Secretary*

May and June meetings of the Washington Chapter of the A. I. A. saw the transaction of several constructive pieces of business. October has been definitely set aside for the holding of an architectural exhibit in the quarters of the Seattle Fine Arts Society, and a budget for financing the exhibition is under consideration by the committee in charge of the project.

A report covering the work of the Department of Architecture at the University of Washington was presented with particular reference to a scholarship for the purpose of sending a student to the Architectural School at Fontainebleau. It was voted that the Chapter make a contribution of $100 to this fund.

The functions of the City Building Department as set forth in the Seattle city charter were reported upon, and it was voted that a committee be appointed to see what steps might be taken to improve certain practices of the Building Department in the matter of plans for public buildings.

* * *

SOCIETY OF ENGINEERS

San Francisco Bay Region
Offices, 952 Pacific Building

George E. Tonney . . . . . *President*
John Wallace . . . . . *Vice-President*
Albert J. Capron . . . . . *Secretary*

Monthly meetings, second Tuesday evening of every month, Blue Room, Palace Hotel.

The final meeting and banquet of the Society of Engineers before their summer adjournment took place at the Palace Hotel, Tuesday evening, June 14. The National Steel Tube Company provided the principal entertainment of the occasion, through its showing of a film covering the manufacture and use of its products in various industrial and commercial plants and buildings, engineering projects, etc. The Society of Engineers will not reconvene until the second Tuesday in September, which will mark the opening of its fall and winter programs and activities.

ENGINEERS' EMPLOYMENT SERVICE

The Engineering Societies Employment Service, whose Western headquarters are at 57 Post street, San Francisco, and in charge of Newton D. Cook, announces that its offices are in a position to fill permanent or temporary positions in architectural organizations where an engineer's services may be required, or engineering offices who may require the services of an architect or architectural draughtsman.

This employment service, which was inaugurated some eighteen months ago, is cooperative and the organization is composed of The American Society of Civil Engineers, American Society of Mechanical Engineers, Engineers Club of San Francisco, American Institute of Mining and Metallurgical Engineers, American Institute of Electrical Engineers, California Section of American Chemical Society and the Western Society of Engineers. Offices are also maintained in Chicago and New York. The facilities are thus nation wide and the societies comprising the organization take in every possible branch of the engineering profession. Applicants for positions are carefully classified as to education, experience, past records, age and general qualifications. There is no charge to the employer for availing himself of the services of this bureau.

* * *

Scholarships in the Harvard School of Architecture, as recently announced for the year 1927-28, reveal two young San Franciscans as capturing first and second places in the competitive awards, which are national in their scope. The winners are Theodore Vierra, first place, and Romello Blas, second. Blas, with Orrin Bullock, also of San Francisco, won the same scholarship last year.

Vierra comes originally from Hawaii and obtained his architectural experience in the offices of Bakewell & Brown. He will remain in San Francisco during the summer months, going East in September to enroll for the fall college semester.

Blas, Vierra and Bullock are members of the San Francisco Architectural Club, and Vierra is the seventh member of the organization to win the Harvard Scholarship, which is rated among the profession as one of the highest of its kind and is an honor greatly coveted by young architects.

* * *

CONSTRUCTION BOARDS REORGANIZED

A cabinet consisting of the heads of nine State departments will advise Governor Young on all subjects of government. Two of these departments are of particular interest to the building fraternity. In fact, the whole new plan of government is of general interest to all.

A new department of public works consolidates the divisions of engineering, irrigation, water rights, architecture, highways. A State highway commission will have five non-salaried members.

A new State department of industrial relations consolidates the divisions of industrial accident, housing and sanitation, State employment agency, labor statistics, law enforcement and industrial welfare.

This does away with a number of different State commissions that have functioned separately heretofore, but in most cases the commissions still remain a part of the State government, their duties co-ordinated in one or another of the new departments.

The Governor's plan of reorganization contemplates a new department to be known as the Department of Professional Standards. In this latter division of government will come the State Board of Architecture, with all other boards that have to do with examining, registering and licensing professions. It will be two years before this new division of government, however, is finally created.

THE INSPECTOR

TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER SEVEN

ANOTHER UNIFORM BUILDING CODE

Recent announcement that the National Building Officials' Conference will write a recommended building code to standardize fundamentals of construction adds another to the long list of those engaged in code making and some that are only code tinkering.

The Hoover Uniform Building Code Committee, headquartered in Washington, D. C., has been working on a code for about six years. How many others are doing the same thing the country over, no one seems to know.

On the Pacific Coast there are at least three and probably four different movements for writing so-called uniform building codes. Nearly every city, too, is either amending or writing building codes without relation to any of the code movements. Plumbers, electricians, plasterers, roofers and masons in different cities are hard at work advocating codes to regulate their particular line of work and to license trades and building contractors.

Funny, but no two codes are alike. All are termed uniform. Wonder what the end will be? Probably survival of the fittest financially unless the building industry as a whole gets fed up and then, bingo! to them all.

It is commendable that the architectural profession has safely steered clear of all these movements. And nearly every group of manufacturers of building materials, in self-defense, perhaps, have entered the code-making field.

* * *

LOS ANGELES PLASTER CODE

More voluminous than codes in other cities for like purposes, an amended ordinance in Los Angeles, effective this month, comprehensively regulates plastering, lathing, exterior stucco and all materials allowed for these purposes. Yet this ordinance does not license or bond plasterers as is done in other cities. Apparently in Los Angeles the predominant thought is that the real test of regulation and qualifications to do lathing and plastering is determined on the job by thorough inspection rather than by fixing arbitrary qualifications for the men who shall be permitted to work.

More plasterers are employed in Los Angeles than in any other American city with the possible exception of New York, it is asserted, and some do not even concede that New York employs more plasterers the year around. It therefore follows that the new ordinance in Los Angeles will attract attention the country over, and its results will be watched with interest.

* * *

VENTURA SEEKS TO LICENSE BUILDERS

All building contractors will be licensed in Ventura if an ordinance now being considered is approved by the city council. A committee of the local Builders' Exchange is reported to be urging the passage of the proposed ordinance to protect builders and property owners. The ordinance if passed in its reported form would also license and bond plasterers, masons, carpenters, plumbers and electricians.

SANTA BARBARA TO AMEND CODE

A Santa Barbara newspaper says: "Revisions of the city building ordinance along lines tending to render the erection of new homes and remodeling of business blocks less of a financial burden and at the same time make for stronger construction will be taken up with Mayor-elect T. R. Finley and members of the new city council shortly after their inauguration.

"L. L. Pope, city building inspector, has been asked to prepare suggestions for amending the building code, many chapters of which are said to be ambiguous and to contain typographical errors in addition to clumsy grammatical construction which lends itself easily to conflicting double interpretations."

The above quotation is rather disconcerting, because it will be remembered that only a short time ago Santa Barbara enacted an entirely new building code. At that time it was heralded as a model for other cities to follow. Much ado was made and a lot of publicity given to the assertion the new code was expertly written. Even then, however, the city attorney was quoted publicly as having said the ordinance was written to favor certain building materials.

It must also be remembered Santa Barbara is not a big city, and if it finds its own expertly written code burdensome, ambiguous, with clumsy grammatical construction which lends itself to conflicting double interpretations, other cities might well practice caveat emptor before buying some of the so-called expert codes.

* * *

PLUMBING CODE BEFORE L. A. COUNCIL

An ordinance to regulate installation of sanitary plumbing and gas piping and fix qualifications for master and journeymen plumbers has finally reached the city council of Los Angeles. It is reported the measure has had long study and that much work has been devoted to writing an ordinance designed to coordinate requirements now scattered through several different enactments.

Many new features first incorporated in the proposed ordinance which brought about crystallized opposition are reported to have been successfully ironed out during the past few months.

* * *

AGITATION FOR S. F. PLASTER CODE

Plasterers in San Francisco, it is reported, have revived agitation for a plastering ordinance, which has suffered a hectic time for the past two years. The original draft of proposed ordinance not only aimed to regulate lathing and plastering and plaster ornamentations but also provided for licensing plasterers and required that plasterers post a bond.

Architects, home builders, painters and other interests opposed passage of the proposed plastering ordinance, which is now somewhere in the archives of the Building Committee of the San Francisco Board of Supervisors.

THE INSPECTOR

TRAINING COURSES FOR INSPECTORS

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-fifth of a series of articles on building codes.)

THE average inspector of building cannot very well be expected to know all about structural engineering and the mechanics of mathematics, possess practical experience in masonry, installation of sanitary plumbing, electrical wiring, carpentry, understand the science of ventilation, technique and theory of reinforced concrete design and engineering, structural steel work, plastering, and be versed in scientific deductions adduced from the study of chemistry and laboratory work.

Experience, too, proves it is a difficult job even to keep track of, let alone understand, innumerable requirements for building set out in several different ordinances, State laws, zoning regulations, underwriters' rules and have a working knowledge of similar requisite information. In many respects no two building jobs are alike. And no two building jobs but differ in the problems encountered. Still worse, ordinances on building overlap and frequently are chaotically confusing.

INSPECTORS ARE SINCERE

The average man employed to perform municipal inspection work on building construction, however, is conceded to be sincere, accepts his duties seriously and functions to the best of his knowledge, ability and experience. And this type of inspector is usually eager to add to his storehouse of knowledge in order the better to undertake and carry on this important work.

And it is possible for all inspectors by proper schooling and intensive study and training to reach a uniform understanding of numerous requirements set out in various building ordinances in order that rulings of different inspectors shall be more nearly alike. It is also possible for inspectors under proper tutorship to learn the underlying fundamentals of construction, theory and practice of engineering and design, mechanics of mathematics and other building science which will better enable them to discharge the duty of practical and intelligent inspection.

In turn, schooled inspectors would educate builders, many of whom apparently are or pretend to be ignorant of building code requirements and the reasons therefor. Unfortunately, there are inspectors who if asked why and what this or that requirement in an ordinance is for would answer: "Well, it's the law, that's all I know, and you must comply with whatever the law says." Usually that is about all that type of inspector does know. And he is the type of uninformed person who casts reflection on all inspectors as a class.

NOT ALL FOOLISHNESS

Everything contained in building ordinances is not foolish. Much is, however, made to appear foolish when the enforcing official apparently is unable and unwilling to explain intelligently what it is all about and why it is needed, and, consequently, answers foolishly. On the other hand, even a brief intelligent explanation would turn away wrath and resentment so frequently reflected by those with whom inspectors come in contact.

The suggestion for training courses or school for inspectors of building is, therefore, not amiss. The best place to begin the establishment of schools is in every building department. Here even one hour every week devoted to intensive study of building regulations, the underlying reasons for requirements set out in building ordinances, how such regulations tend to safeguard life and property, their value to builders, architects, property owners and manufacturers of building materials could not more profitably be spent. Here at least once each week could be invited prominent engineers, architects, practical mechanics, manufacturers of building materials, who would in friendly spirit of cooperation explain and reveal to inspectors whatever information they are eager to learn.

Once a year, perhaps oftener, district or State institutes could be held where an open forum for exchange of ideas would achieve highly unexpected, interesting and profitable results.

MUNICIPAL CLASS WORK

Courses of study are now established in and for many professions, vocations, trades and crafts. Members of municipal fire and police departments are required to do class work where laws and ordinances are explained to them, and they are schooled in law enforcement, fire prevention, first-aid treatment and fire fighting. Why not a school for inspectors of building? Intelligent inspection of building in some aspects is even more important than some functions performed by police and fire departments. A desirable kind of inspection work to be efficient and effective must be carried on as a profession in itself.

When the writer was connected with the municipal inspection service in Los Angeles the building inspection department achieved highly productive results by class work with district building and plumbing inspectors as students.

RECIPROCAL RESPECT

Nothing will gain more respect for public inspectors than their being able to explain intelligently to those with whom they come in contact the "why" of as well as the "must" of laws and ordinances regulating building, housing, health and safety. And inspectors well trained in their own profession have better regard for the perhaps mistaken viewpoint of the fellow on the outside of the counter. Reciprocal respect is theirs without the asking. Moreover, better, more practical, intelligent and understandable building codes will evolve.

The writer predicts that in the not far distant future California and other States will enact legislation fixing standards of qualifications for those who engage in the business of or are employed in the act, capacity or labor of inspectors of building and inspection activities that have to do with the safeguarding of life and property.

Comment on this subject from inspectors and the building fraternity is cordially invited.

* * *

H. G. Hansen, formerly San Bernardino city building inspector, will engage in the contracting business, according to report. He retired from the office of building inspector last month.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q.—Does the new cabinet created by law for the consolidation of State departments in California legislate out of existence the State Housing Commission and the State Industrial Accident Board?

A.—At the recent session of the Legislature a number of bills were passed which have been signed by the Governor, designed to co-ordinate governmental functions of several State departments. One of these bills creates a Department of Industrial Relations which co-ordinates the functions heretofore exercised by the California Immigration and Housing Commission and the State Industrial Accident Commission and other State boards. This bill provides that the boards remain in existence with practically the same duties as heretofore, but these commissions become divisions under the Department of Industrial Relations, headed by a director in charge.

* * *

Q.—An out of the State subscriber asks: Can you help an interested reader to learn the names and addresses of the heads of building departments and fire chiefs in Los Angeles and San Francisco; also State fire chief or fire marshal, if there is such an official?

A.—John J. Backus, room 35, City Hall, and Ralph J. Scott, 217 South Hill street, are superintendent of building and fire chief, respectively, of Los Angeles. John P. Horgan, room 276, City Hall, and Thomas R. Murphy, room 2, City Hall, are chief building inspector and fire chief, respectively, of San Francisco.

Jay W. Stevens, State fire marshal, has offices at 1014 Merchants Exchange Building, San Francisco.

* * *

Q.—We have again been asked several times whether any new law changes the provisions of the California State Housing Law to permit forced draft ventilation for water-closet compartments and bathrooms in apartment houses and thereby eliminate the need for open vent shafts?

A.—The answer is, no. A bill which passed the California Legislature was afterward found defective and the Governor refused it approval. This leaves the matter the same as it has been for several years and no change can again be considered by the Legislature until it is convened two years hence.

* * *

The Santa Barbara building department was legislated out of existence recently, but was re-created by emergency ordinance.

* * *

A sprinkler ordinance conforming to underwriters' regulations has been approved in Los Angeles.

* * *

NUTTY?

Aldermen of Brockton, Massachusetts, recently granted permission to a building owner to shoot squirrels which he said were eating holes in the roof of his house, somewhere in the center of the city.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

RESIDENTIAL LOT AREAS FIXED

Six thousand square feet is the minimum area of lot on which a single family dwelling may be erected in Salt Lake City, according to a reported recommendation of the City Planning Commission. A double dwelling house would have to be built on a lot of at least 9000 square feet to conform to the commission's plan. And there must be no less than 8 feet between each dwelling and the property line, while the aggregate of unoccupied space on both sides of dwellings must total 20 feet. What would happen to the 25-foot lots in San Francisco if similar regulations were enacted by the city fathers?

* * *

ARCHITECTS MUST BID FOR JOBS

That there is no authority of law to commission private architects to prepare plans and specifications for State buildings on a percentage basis is the gist of an opinion reported to have been rendered by U. S. Webb, State Attorney-General for California, when he notified Paul Bailey, State Director of Public Works, of procedure to follow. General Webb advised there must be competitive bidding.

* * *

PORTLAND COPIES CALIFORNIA LAW

Desiring to conform to requirements of the California Housing Law, changes in ordinances in Portland are reported to have been presented to the city council. Other States and cities frequently have looked with favor on the California Housing Law as one which can be copied with profit. It has stood the test of time and weathered attacks in court.

* * *

SANTA ANA HAS CITY MANAGER

Beginning this month the municipal business of Santa Ana will be handled by a city manager, the new position having been created by ordinance. Building, plumbing and electrical inspection work will be under jurisdiction of the city manager, but carried on by inspectors as in the past.

* * *

OAKLAND WILL HAVE NEW CODE

Frank Colburn, Oakland commissioner of public health and safety, predicts that in the not far distant future a new building code will become law in that city. A. S. Holmes, building inspector, is reported to have worked on a suitable code for the past several months.

* * *

SEATTLE BUILDING CODE CHANGED

The Seattle building ordinance has been amended by two separate ordinances affecting the use, manufacture and inspection of tin-clad doors and relating to cement containers, cement mixes and grading of sand and gravel.

* * *

A five-day week is reported to have been adopted on building work in Santa Barbara with the exception of two jobs.

THE INSPECTOR

FAT MEN'S BUILDING CODE

Not to be outdone perhaps by all the building codes in the making, the Board of Supervisors of San Francisco is considering an ordinance to require greater space between seats in theatres, measured back to back, for "convenience" and "comfort" of theatregoers.

The Board of Supervisors might ask the City Attorney if he thinks the courts would sustain an ordinance which would cut out 25 per cent of seating accommodations in theatres in order to furnish "convenience" and "comfort" to patrons who voluntarily attend performances; or whether the exercise of police powers granted cities by charters is limited to passage of ordinances designed to provide well-defined requirements for "safety." Also, the City Attorney might be asked if theatres in every city in the country have not for years established the fact that the requisite space between seats now provided by the San Francisco building law is safe, and, if so, by what token this practice could be proved harmful to the satisfaction of a learned judge who considers nothing but cold facts.

Theatres, of course, may enlarge their seats if they wish; but to force them to provide fat men's seats would seem like class legislation.

NO PERMITS FOR COUNTY WORK

Special dispensation has been written into the Los Angeles Building Code to exempt the county of Los Angeles from the burden of obtaining city building permits for county structures built within the territorial limits of the city. It may be all right to favor the county authorities and remove requirements they think burdensome, but what about the poor fellow trying hard to pay for his little home, humble though it may be? And the more humble it is the more deserving of consideration he is.

* * *

Twenty-five million dollars for a 110-story building 1200 feet in height was the high record set by New York when the building inspector approved plans for the Larkin Tower structure.

* * *

Master plumbers assembled in annual convention of the California State association went on record against the proposed five-day week for plumbers.

* * *

Charles Ver Valen, for more than two years building inspector in Centralia, Washington, resigned that post in June.

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BRENCHLEY-KENT

The Duke of St. Albans' place is an exceptional specimen of early work and has many points of interest in its construction, such as its closeness of timbering and molded facia at second-floor line. This once pretentious building, like many others of its kind, has been transformed into quarters for several tenants and shops.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of the Los Angeles Pressed Brick Company, from data collected at first hand in Europe.

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SIMONS HANDCRAFT TILE

WHY HAVE AN ARCHITECT?

[Concluded from page 9]

sign, composition and appointment, charm, color, distinctiveness, individuality and artistic character, which are so much a part of the architect's training and constant expression. And the important point to bear in mind is that these are the things which add immeasurably to the house, not only as an abode, but also in infinite intrinsic value of dollars and cents. In this new country of ours we have so far had time and consideration for only the purely practical and utilitarian. It is but natural that elements of refinement and beauty should have been overlooked, and we have not yet arrived at any general, accepted standards of artistic expression. We, however, know that our physical environment has a tremendous influence upon our spiritual and moral life. The education and training of our architects as a class have equipped them to give aesthetic and artistic expression to our physical entourage, which has unquestionably been an immeasurable contribution to our natural assets, and has had a tremendous influence upon our aesthetic life and expression.

The next element of value in an architect's service is that of proper detailing of construction, and specification of materials. The money spent on maintenance and repair because of leaks, cracks, faulty construction, poor materials, etc., on ninety per cent of our houses over a period of five years would more than pay the initial commission to an architect and avoid all this grief.

And this brings us to the last great advantage of employing an architect, and one which, unfortunately, few people realize. It is that of architectural supervision of construction. The architectural profession has collectively done little to enlighten the public as to what constitutes architectural service, and few people realize that the architect is a professional adviser to be retained for architectural counsel, the same as an attorney is retained for legal counsel. He is first the professional adviser of the client to give the advantage of his expert knowledge of planning, designing and construction; and, second, he is the agent or professional representative of the owner in all relations with contractors and material concerns, to see that the interests of the client are properly observed and carried out. His expert knowledge of construction enables him to supervise the work, and see that the contractors not only do their work properly, but that the plans and specifications are carried out honestly with regard to use of materials and methods of construction. This is something not one out of five hundred clients can do for himself, and the saving here alone would frequently pay an architect's fee.

Beware of those builders who agree to design homes free and others who give so-called free plans. You can be sure you are paying for them somewhere along the line, whether you realize it or not. The chances are that an amount even greater than the fee you would pay an architect is being squeezed out somewhere.

A few contractors and some real estate concerns have what they call an architectural department to give their clients this service. But the disadvantage of this is that the important element of supervision is left out. You have no check on what you are getting. You have no one to represent your interests.

* * *

The Standard Government Form of Construction Contract, No. 23, which was placed in use on January 1, 1927, does not contemplate that the findings of the contracting officer as to the facts relative to the causes and extent of delay shall be approved by the head of his department, unless an appeal is filed by the contractor within thirty days from the date of such finding of fact.

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In the new home of Watsonville's Morning Newspaper

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SEATING EQUIPMENT

[Continued from page 39]

finest of its kind in America today. The building itself achieves dignity and rare impressiveness through its utter simplicity. So pure and gracefully simple are the lines of its pews, so beautiful is the rhythm of the grain in the dull, richly polished wood, that the pews stand not formally stiff, as pews seem to have a way of doing, but as flexible links in the majestic sweep and exquisite rhythm of the whole. Other worthy examples of the seat-making art, but interpreting different motives, are to be found in St. Paul's Episcopal Church, Burlingame, the Wilshire Boulevard Congregational Church, Los Angeles, and All Saints Episcopal Church, Pasadena.

Considering theatres and amusement places, the idea is growing of having the seating in even the simplest places embody their motive and spirit, rather than being plainly utilitarian, and in the larger houses the imagination of designer and colorist is allowed wide latitude. Conspicuous among lavishly appointed houses for the entertainment of the masses is the recently opened Graumann movie house, Hollywood. Upon the metal uprights of the chairs is a raised design, whose lines and several colors are typically Chinese and Oriental. Seats of scarlet leather, amply padded, complete the effect. Less pretentious, but not less perfect in its details and appointments, is The Alhambra, neighborhood "movie" house, San Francisco. Here also the design, colors and whole makeup of the chairs convey the message of the dramatic and luxurious as evolved by the Spanish and Moorish influences.

As a matter of fact, the seating of moving picture houses has overnight sprung into the position of a high art. So insistent are the builders of these bewildering creations that house the cinema arts for the luxurious, lavish and fanciful in seating, that they may be said to have instituted a renaissance in seating units for theatrical structures. The millions of "movie" patrons who nightly follow the loves and fortunes of their favorite heroines and heroes do so from chairs whose comfort,

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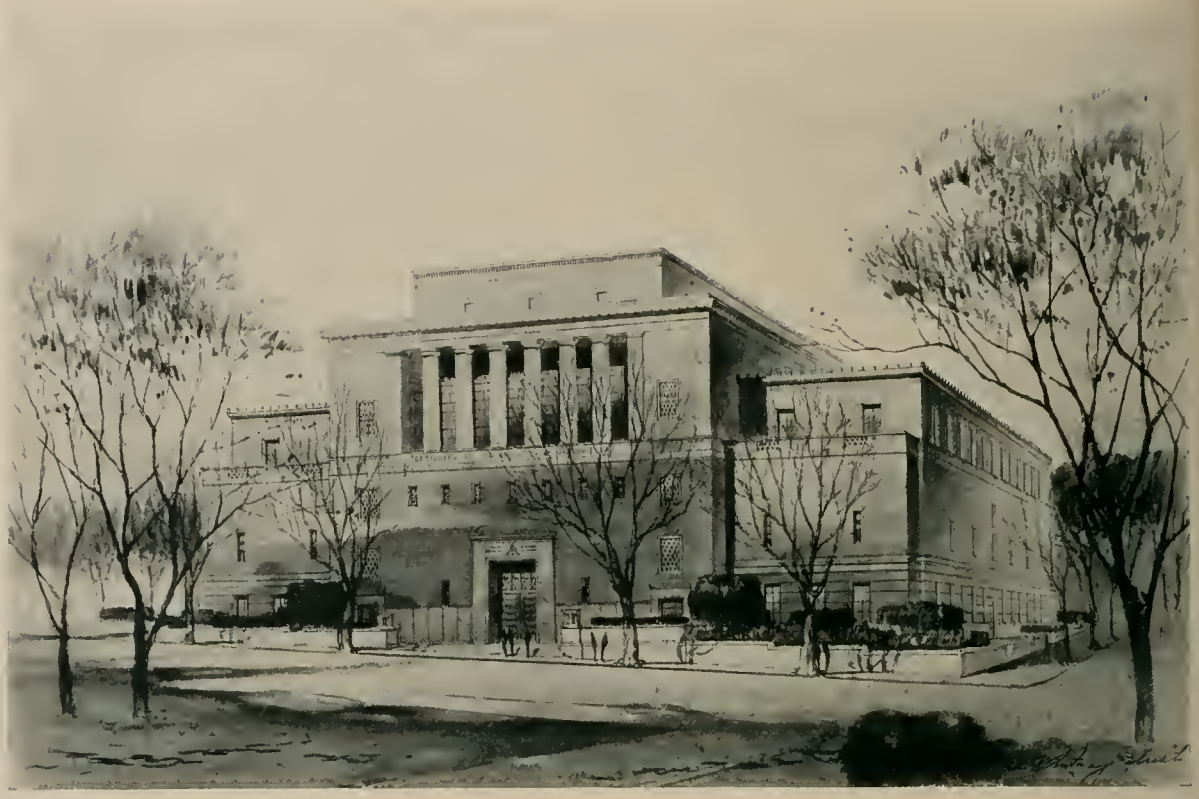

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costliness, beauty and downright luxury were very likely unknown in those richly wondrous days of "The glory that was Greece, and the splendor that was Rome." Wherefore, America may now claim the distinction of having mothered a renaissance and it may be said with some truth that, if the ancients far outstripped us in the art of fine drama, we excel them in the appointments of the structures that house this amazing drama of the silver sheet.

* * *

DECORATIVE ASPECTS IN HEATING

[Concluded from page 41]

apparently the most simple, compact and attractive thing of this kind thus far developed. These regulators can be put up in any inconspicuous, out-of-the-way corner or even concealed behind a picture, and they are not much more noticeable than an ordinary switch plate.

Aside from what heating-system manufacturers are doing to give their products decorative value, the ingenious architect may still find scope for his imagination to operate on radiators and the like. A conspicuous example of this possibility is afforded in the cafeteria of the Tele-

phone Building in San Francisco. Here the steam radiators, of the type ordinarily used in commercial buildings, have been painted the same background color and stenciled with the same design as are employed on the walls. The radiators are recessed, but the treatment eliminates the sense of an ungainly break in the wall surfaces.

The architect's methods in this case gracefully minimize the obstacles to achieving artistry and interest in the most difficult and uncompromising exterior units of modern heating systems. In some cases the plan would appear to be an even more desirable solution than the use of screens or covers. At least it is a suggestion that lends itself to wide adaptation in the home, where it is sorely needed; as well as in the church, school, lodge room, clubhouse, hotel, auditorium, office structure and shop building. This idea may not be the ultimate, but it is certainly a happy example of mitigating necessary evils, which, as we have noted before, are ever with us in planning the heating arrangements for large or small buildings.

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JURY OF AWARD FOR ARCHITECTURAL COMPETITION

Announcement has been made by J. Lister Holmes, professional adviser of the West Coast Woods Architectural Competition, of the personnel of the jury of award for the competition. The jury selected comprises five members of the American Institute of Architects of national repute from representative sections of the United States as follows: Emery Stanford Hall, of Chicago; Henry C. Hahn and Louis C. Jaeger, both of New York City; W. R. B. Willcox, of Eugene, Ore., and David J. Myers, of Seattle.

The competition closes at 5 p.m. on August 1, next, and within two weeks thereafter the jury will meet in Seattle to decide the winners in the competition. The best design will receive $2,000 in cash, the second best $500 and ten honorable mentions $100 each.

Mr. Hall is a member of the firm of Emery Stanford Hall, Bisbee & Rhenisch of Chicago. He is a director of the Illinois Society of Architects, chairman of the publication and materials and methods committees of that society and editor of the Illinois Society's Handbook for Architects and Builders. He is the A. I. A. representative on the consulting committee of the National Lumber Standardization Conference. Mr. Hall has devoted his attention largely to designing large public and commercial buildings rather than residences, yet he always has manifested a sympathetic attitude toward wood construction and his work in designing a group of wood buildings for the Y. W. C. A. summer camp at Lake Geneva, Wis., is directly in line with the development which the West Coast woods competition is calculated to stimulate.

Mr. Hahn is associated with Francis Y. Joannes of New York City and is president of the Atlantic Division, Architects' Small-House Service Bureau, serving four years as chairman of the division's plan committee. He also is director of program with the Producers' Research Council of the A. I. A.

Mr. Jaeger is an associate of Roger Bullard of New York City and is vice-president of the Atlantic Division, Architects' Small-House Service Bureau, being chairman of the division's plan committee. He has been prominently identified with residence construction throughout his practice.

Mr. Willcox is a Fellow in the A. I. A. and a member of the jury of Fellows of that organization. Formerly he was a director in the A. I. A. and for some years he has been professor in charge of the Department of Architecture of the University of Oregon at Eugene, where he is also in private practice. Mr. Willcox formerly was located in Seattle and has won an enviable reputation as a designer of fine residences, hotels, apartments and other large structures.

Mr. Myers is a member of the firm of Schack, Young & Myers of Seattle. He is a past president of the Washington State Chapter, American Institute of Architects, and is noted as a designer of many splendid homes and public buildings in the Northwest. Mr. Myers has officiated on the jury of award in a large number of the more important architectural competitions in the West and few architects in the country are regarded as familiar as he with West Coast woods, their variety of uses and their application in residence construction.

* * *

OHSKY! ORDINANCE KOVICH

A California city reports its building inspector received a request from a Russian in Russia for a copy of the municipal building ordinance. What that Russian will do once he reads all the commandments and the prohibitions set out in California building ordinances remains to be seen.

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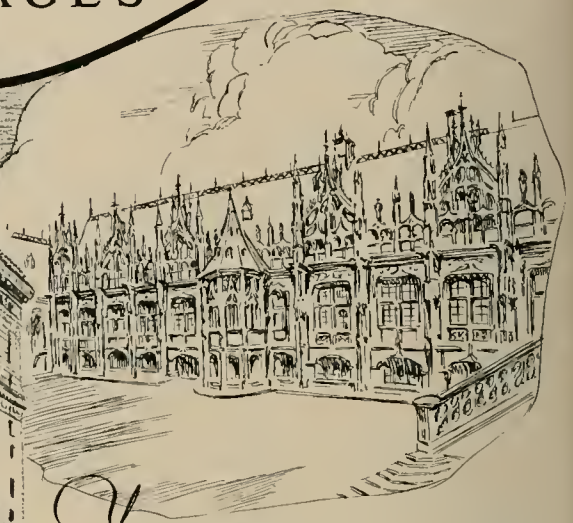

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THE AMERICAN ART MANUAL

The American Art Annual, Volume XXIII, for the year 1926, has recently been issued by the American Federation of Arts. In this most complete book of reference published on contemporary American art, the regular features, brought up to date, are supplemented by new features.

Directories of Art Museum Workers and Craftsmen are the special features of this volume; short biographical sketches are given of approximately 600 museum workers and 1750 craftsmen in twenty-five branches of the crafts.

Significant events in the world of art which occurred during 1926 constitute a review of over fourteen pages. The Sesquicentennial Exposition in Philadelphia was the outstanding event of the year; and Frank A. Munsey's bequest of approximately $40,000,000 to the Metropolitan Museum of Art was one of the most colossal gifts ever made by a single individual to an art institution. Gifts of cash, buildings, works of art and other property, to the cause of art, probably established a record during 1926. In addition to Mr. Munsey's gift, the estate of Col. W. R. Nelson, estimated at from $10,000,000 to $20,000,000, has become available for the Nelson Collection of Kansas City. Yale University received $1,000,000 for the erection of an art museum. Many fine buildings for various public purposes were erected during the year; more than thirty important memorials and other works in sculpture were dedicated.

New York City has again broken its record as the greatest market in the world today, for works of art, according to the 112½ pages in the American Art Annual, devoted to "Paintings Sold at Auction." More than thirty paintings fetched five-figure sums, as contrasted with seven paintings in 1925 and three or four the previous year. Many of these paintings were included in the several sensational sales of noted collections: Billings, Clark, Chiesa and Leverhulme. Nine paintings by Corot brought from $10,000 to $50,000 each; among the others were an "Old" Crome, $47,000; a Messina, $65,000; an Orcagna, $45,000, and a Millais, $31,000.

Nearly one hundred eminent artists and patrons of art passed away during 1926. Among them were Joseph Pennell, the United States' greatest etcher; Mary Cassatt, Thomas Moran and Ben Foster, painters; A. D. F. Hamlin, architect; Ralph King, J. M. Wade and John E. D. Trask, patrons and collectors of art, and museum officials, and Charles Dexter Allen, our foremost authority on book-plates.

The American Art Annual for 1926 contains, in addition, a directory of art dealers throughout the country; lists of publications which devote space to art news; seventeen beautiful full-page, half-tone illustrations, photographs of paintings, sculpture, museum buildings and artists; and complete indices, including cross references.

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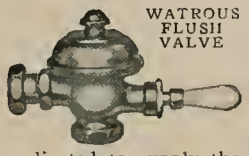
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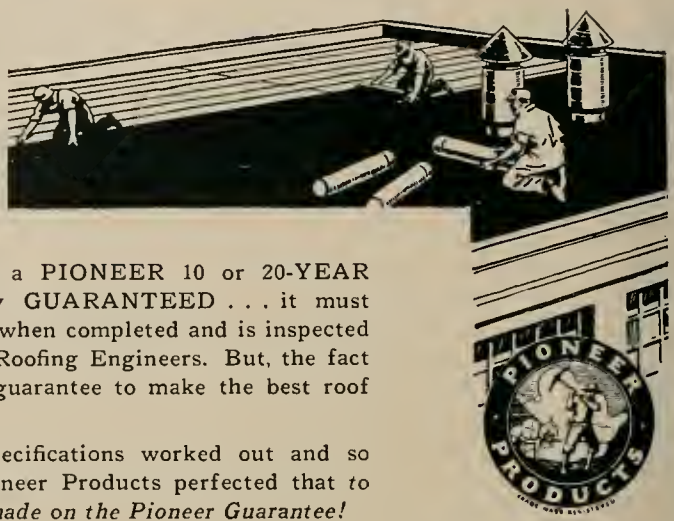

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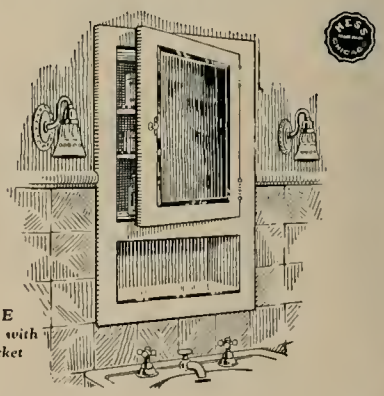

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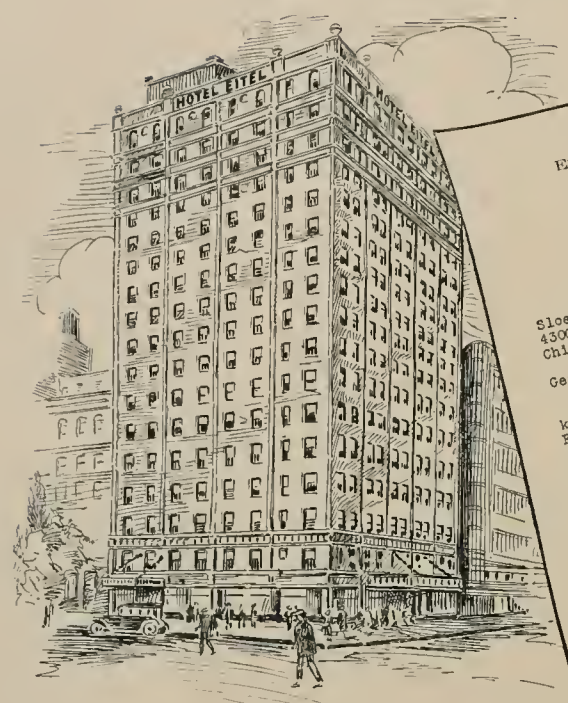

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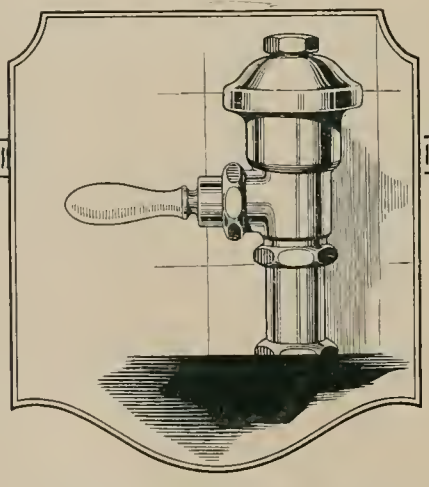

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Southern California Libraries

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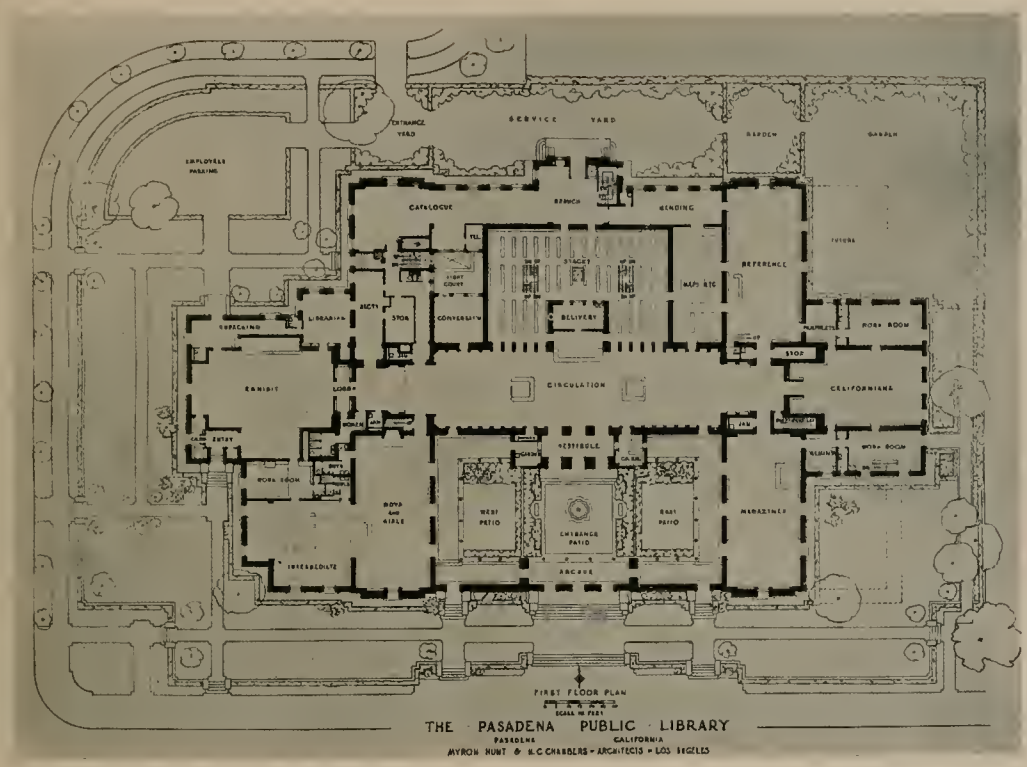


THE HOUSING OF LIBRARIES

[BY HARRIS ALLEN, A.I.A.]

IF THERE is any virtue in logic, the function for which a building is intended should be expressed in its architecture. This statement, of course, is trite—is axiomatic—is almost fundamental. It is, nevertheless, one of the most frequently violated of architectural tenets.

A library is of necessity a record of the past; a collection of the recorded history of the human race, of mind and matter. It is certainly logical to clothe such archives historically—employing the principles of pure design, proportion, fenestration, scale, to express properly and beautifully the functional nature of the building—rather than to interpret the contemporaneous type of construction. The latter method may not be incompatible with the expression of many uses of a library; but it cannot possibly alter the scope and meaning of its contents.

All of which is a prologue, admittedly the record of personal reactions, to stating that the new Pasadena Public Library comes near to being a triumph of architectural design.

It is not classical in the sense of being archeological, but classical motives have been used in a manner peculiarly appropriate to California traditions, to the California climate. There is dignity, even nobility, in mass and proportion; the requirements of library use are admirably suggested, even to the seclusion, the quiet, sought by the student, which are intimated by

Patio Colonnade, Pasadena Public Library
Myron Hunt and H. C. Chambers, Architects

the entrance court and its high sheltering wall.

Seldom do we see a large building with such essential unity of design (both in plan and facade), each of whose many elements is an integral part of the whole, each in itself a fine bit of composition; from every angle, a picture; every detail, every ornament, appropriate and satisfying. The color, the texture, are varied, yet harmonious. It is interesting to know that the exterior plaster color is in two tones, lighter on north surfaces. Some forty samples were tried out, one being found finally which produces a pinkish shadow, but seen in sunlight looks much like English gray; a color warm on overcast days, but cool in summer.

To solve the problems of such a complicated organization, so large a building, with a one-story plan, is a feat worth comment. Study of the scheme showed that monumental stairs and hallways must be eliminated, including elevators, entrance lobbies, and so on. The result has been a great room 33 feet wide, 45 feet high, 204 feet long, which combines all the above features with those of library administration, and from which radiate the other departments of the building. This room is extraordinarily impressive from its great length and height and the effective use of material and color. From a practical standpoint it is equally successful. It, as well as the other large rooms required, has been prepared for restful acoustics by the use of cork floors, acoustic plaster walls, and wooden ceilings whose panels are of an acoustic material made by grinding up sugar-cane stalks. The quantities of all these acoustic materials were carefully figured by experts to produce the proper shortening of the period of echo. The final checking by Prof. Burt of the California Institute of Technology was extremely favorable.

Detail, Los Angeles Public Library
Bertram Goodhue and Associates, Architects

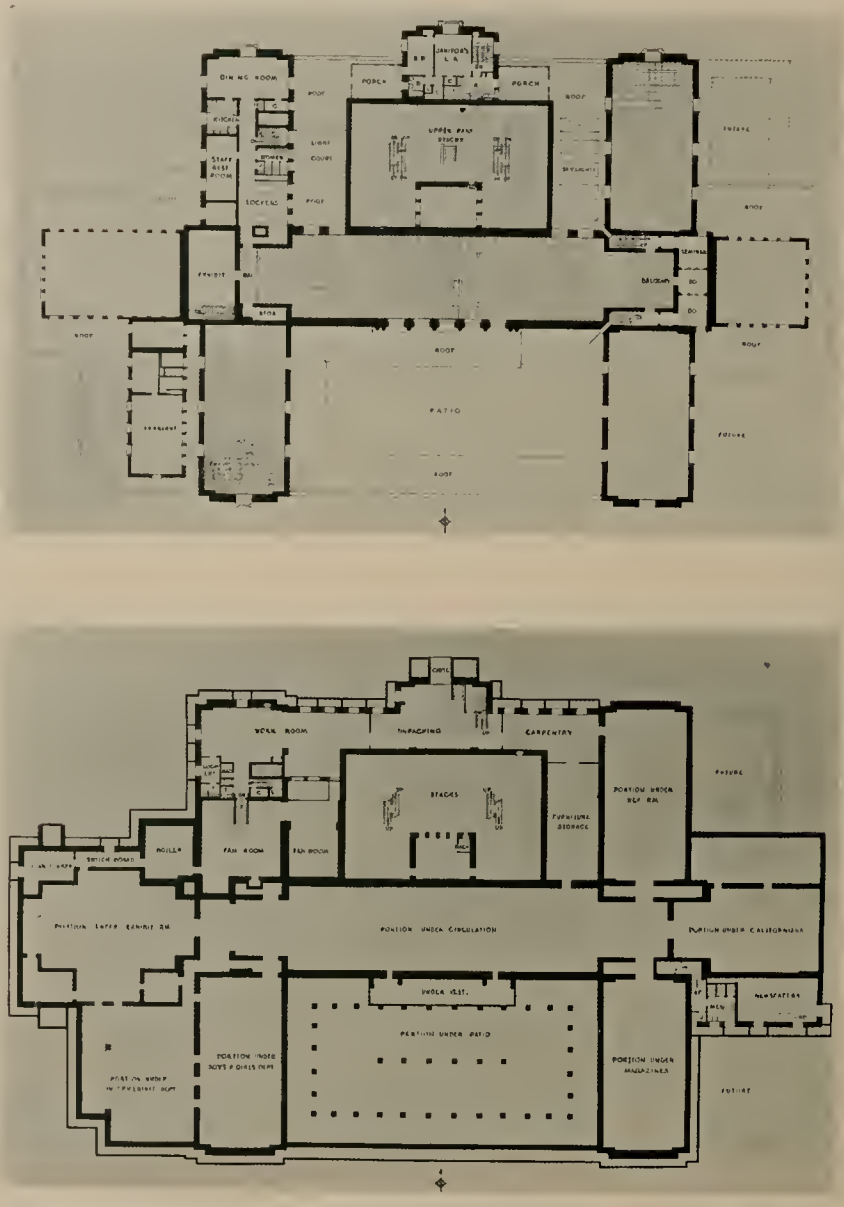
Circulation Room, Pasadena Public Library
Myron Hunt and H. C. Chambers, Architects

The stack room being obviously the center of library functioning, it developed that the scheme of this one-story building is really a group of

[Concluded on page 55]

PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

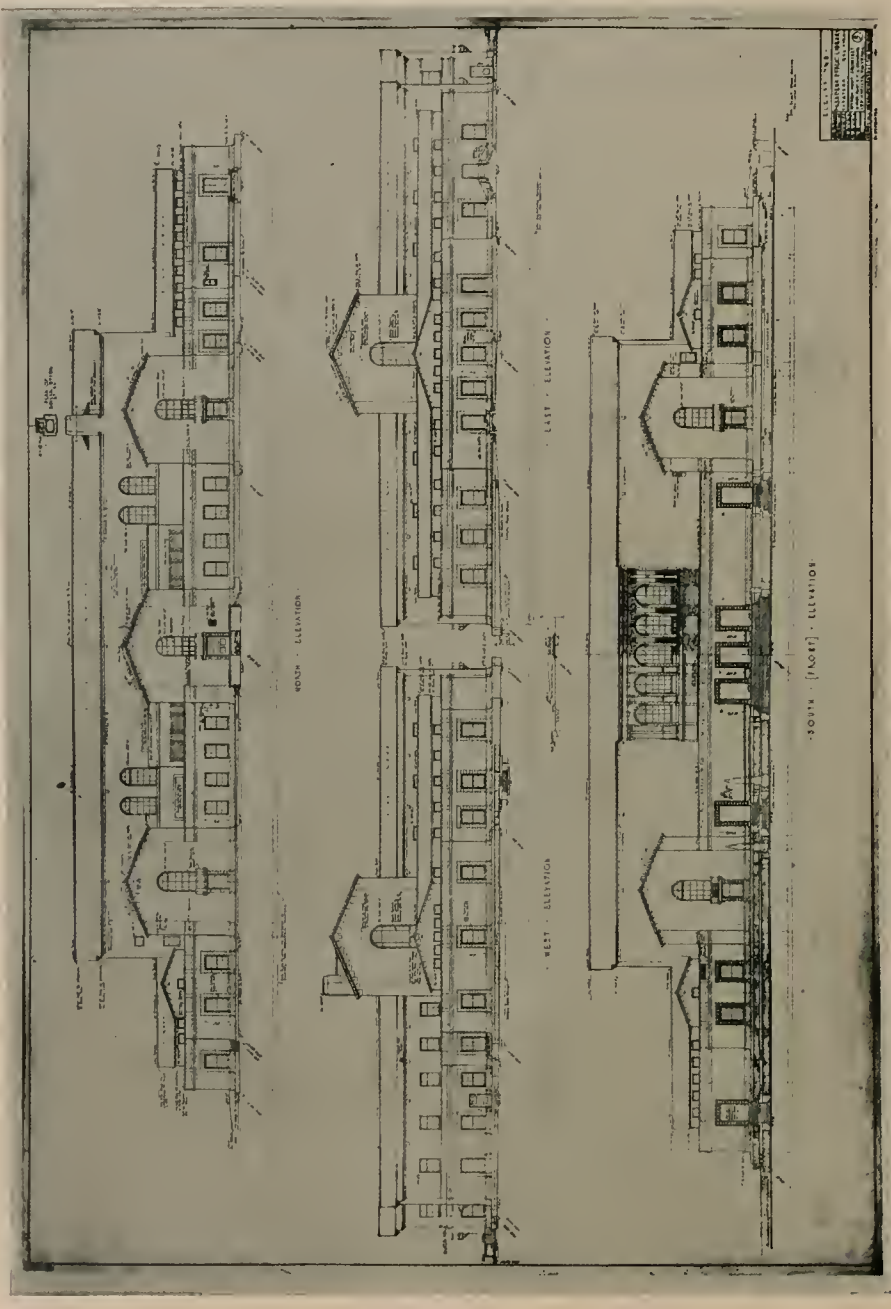
Photo by Miles Berry



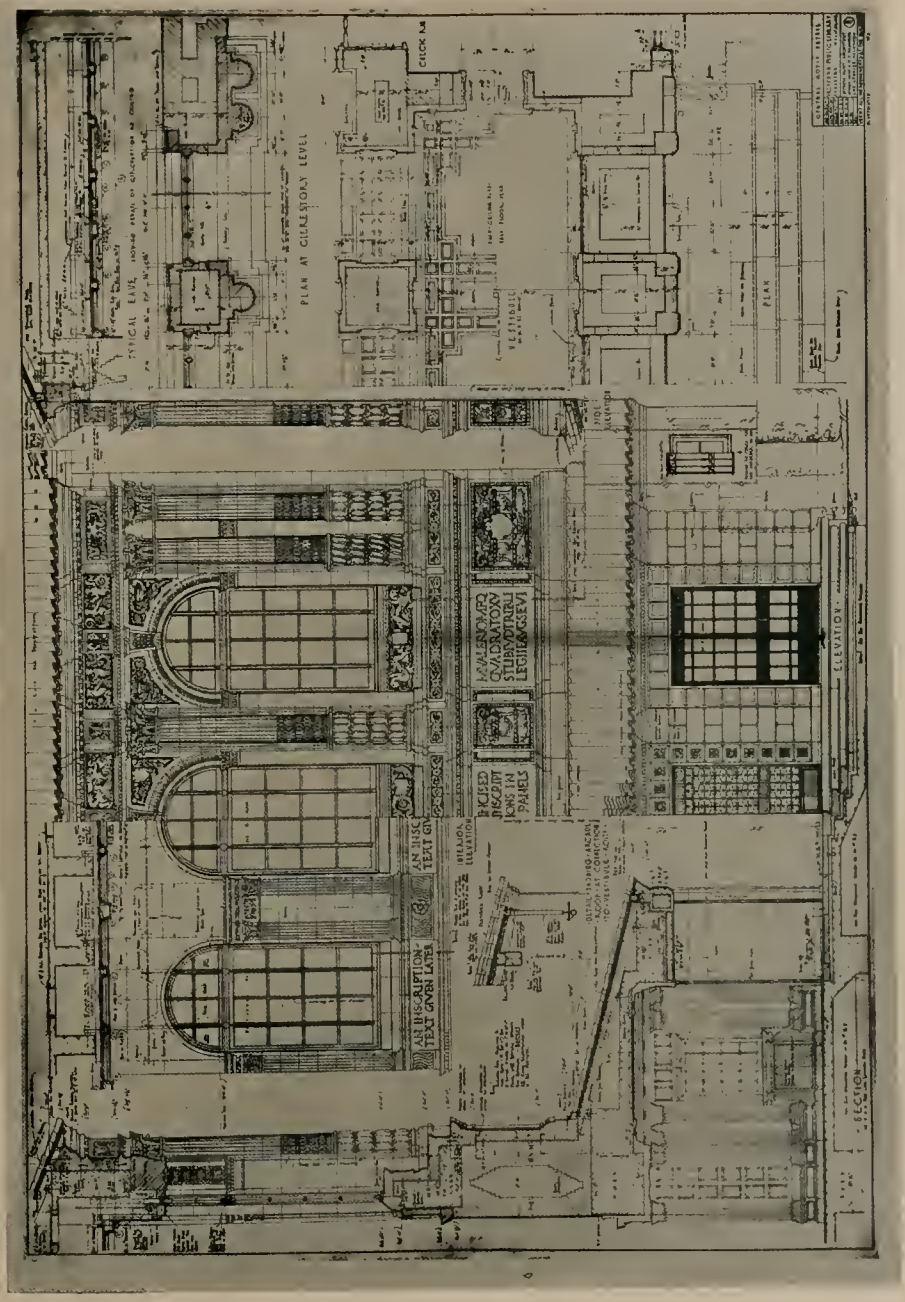
ABOVE—SECOND FLOOR PLAN; BELOW—BASEMENT FLOOR PLAN; PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

CIRCULATION ROOM, PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA
MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photo by W. M. Clarke



ELEVATIONS, PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS



DETAILS OF CENTRAL MOTIF, PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photo by Geo. R. King PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

PASADENA PUBLIC LIBRARY AT NIGHT, PASADENA, CALIFORNIA. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

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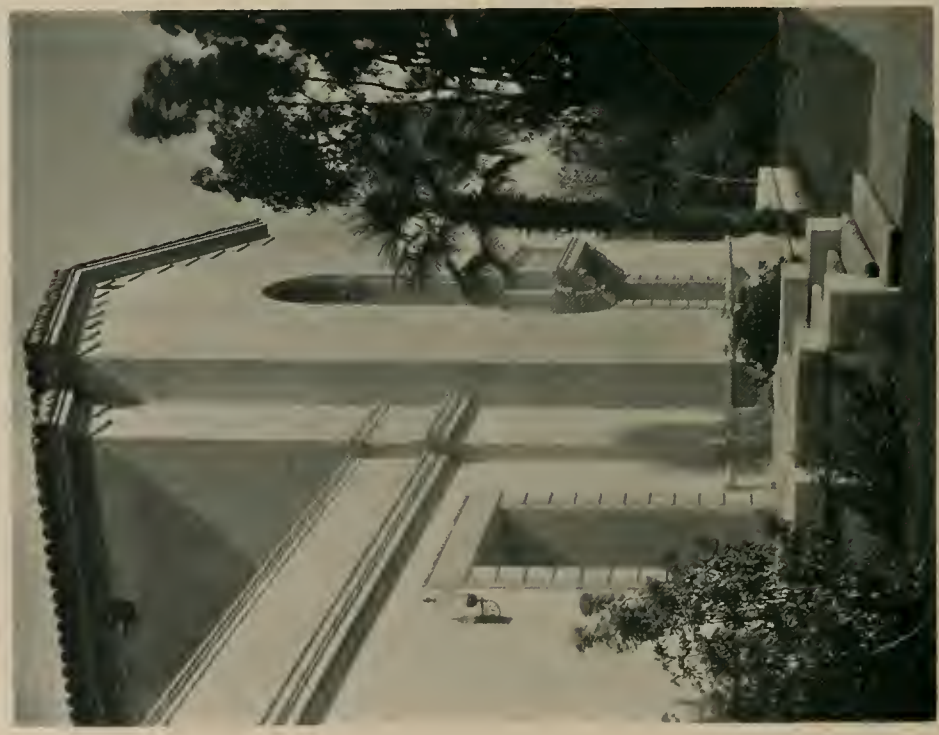

LEFT—EAST WING; RIGHT—DETAIL, MAIN ENTRANCE; PASADENA PUBLIC LIBRARY, PASADENA, CALIF. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photo by Miles Berné *Photo by Mott Studios*

LEFT—WEST END; RIGHT—EAST END; PASADENA PUBLIC LIBRARY, PASADENA, CALIF. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photos by W. M. Clarke

PATIO ENTRANCE, PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA
MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photo by Geo. R. King

PATIO AT NIGHT, PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA
MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photo by W. M. Clarke

LEFT—BOYS' AND GIRLS' ROOM; RIGHT—REFERENCE ROOM; PASADENA PUBLIC LIBRARY, PASADENA, CALIF. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Photos by Mott Studios

MANTEL IN BOYS' AND GIRLS' ROOM; PASADENA PUBLIC LIBRARY, PASADENA, CALIFORNIA
MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS. MAUD DAGGETT, SCULPTOR
(PRESENTED BY THE SCULPTOR IN MEMORY OF HER PARENTS, MR. AND MRS. CHARLES DAGGETT)

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HENRY E. HUNTINGTON LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT, ARCHITECT (MYRON HUNT AND H. C. CHAMBERS)
Photo by Shirley Vance Martin

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HENRY E. HUNTINGTON LIBRARY, PASADENA, CALIFORNIA. MYRON HUNT, ARCHITECT (MYRON HUNT AND H. C. CHAMBERS)

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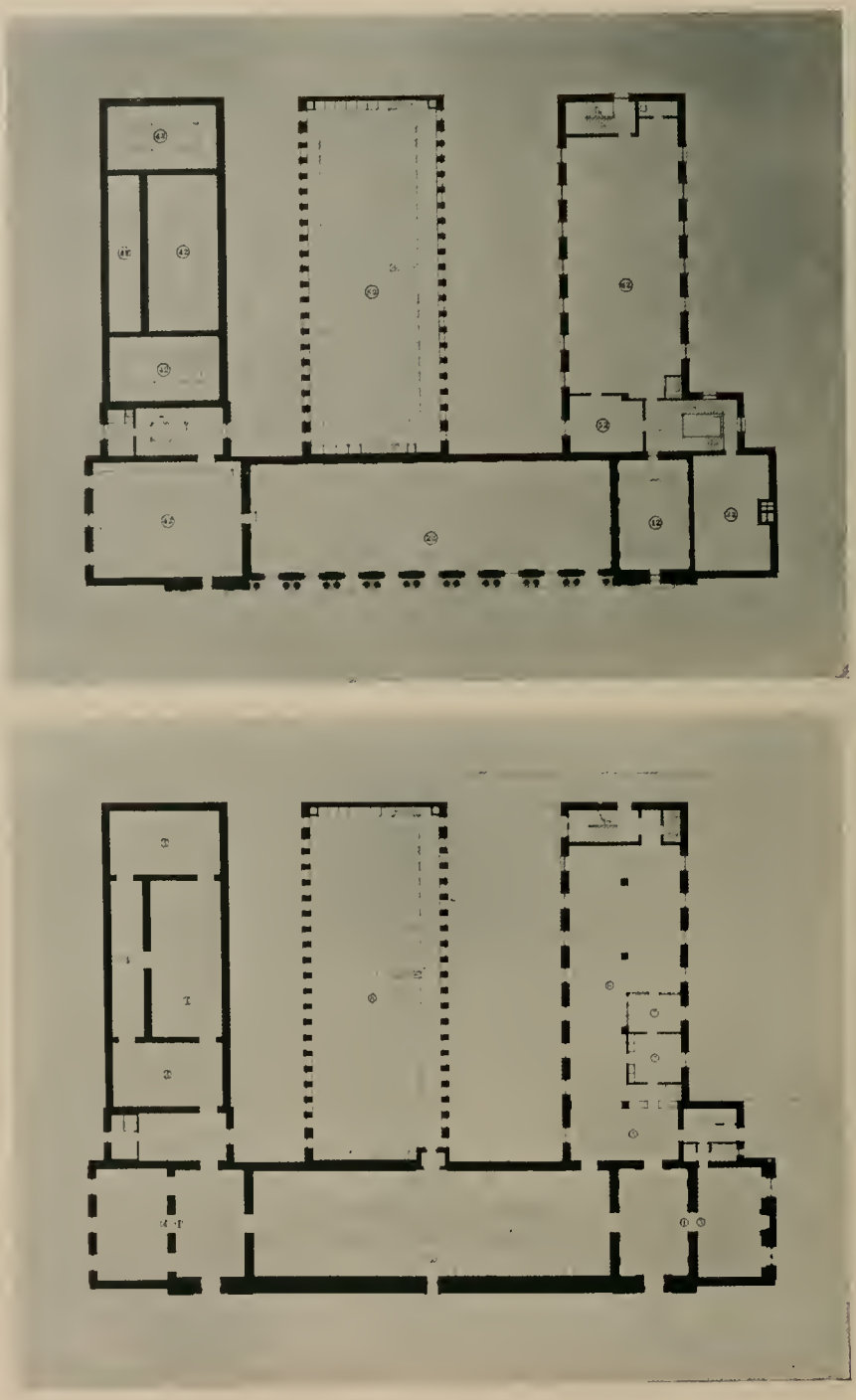

FLOOR PLANS, HENRY E. HUNTINGTON LIBRARY, PASADENA, CALIFORNIA
MYRON HUNT, ARCHITECT (MYRON HUNT AND H. C. CHAMBERS)

HILL AVENUE BRANCH LIBRARY, PASADENA, CALIFORNIA. MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

Photo by George Haight

ENTRANCE DETAIL, HILL AVENUE LIBRARY, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

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INTERIOR DETAIL, HILL AVENUE LIBRARY, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

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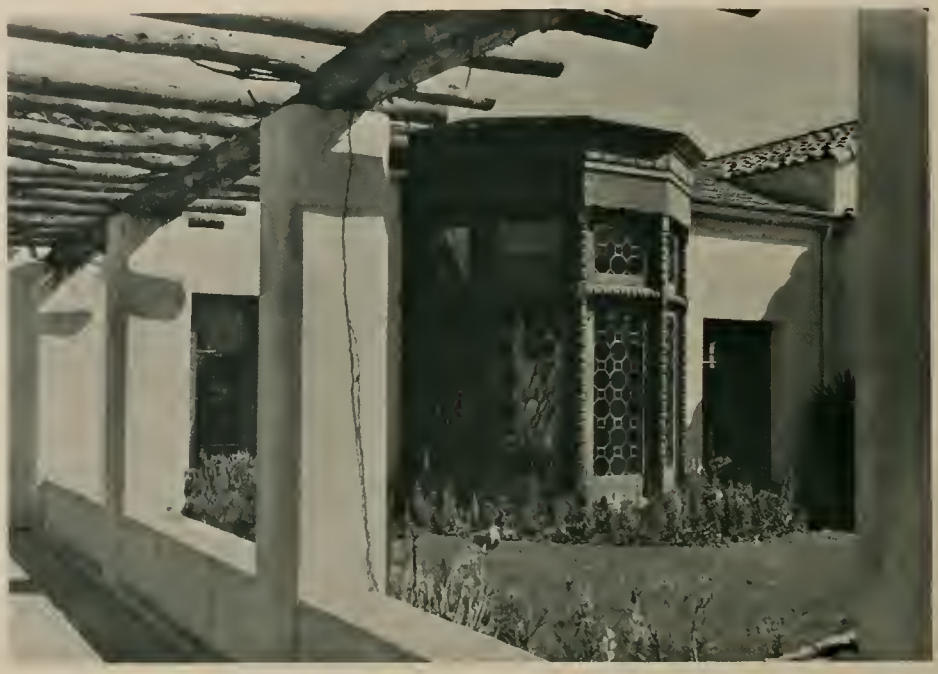

PATIO, HILL AVENUE BRANCH LIBRARY, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

Photos by George Haight

LOS ANGELES PUBLIC LIBRARY, LOS ANGELES, CALIFORNIA. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE
Photo by Matt Studios

LOS ANGELES PUBLIC LIBRARY, LOS ANGELES, CALIFORNIA
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE
Photo by Matt Studios

DETAIL ENTRANCE, LOS ANGELES PUBLIC LIBRARY, LOS ANGELES, CALIFORNIA
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

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CHILDREN'S ROOM, LOS ANGELES PUBLIC LIBRARY, LOS ANGELES, CALIFORNIA
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

Photos by Mott Studios

CHILDREN'S ROOM, LOS ANGELES PUBLIC LIBRARY, LOS ANGELES, CALIFORNIA. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

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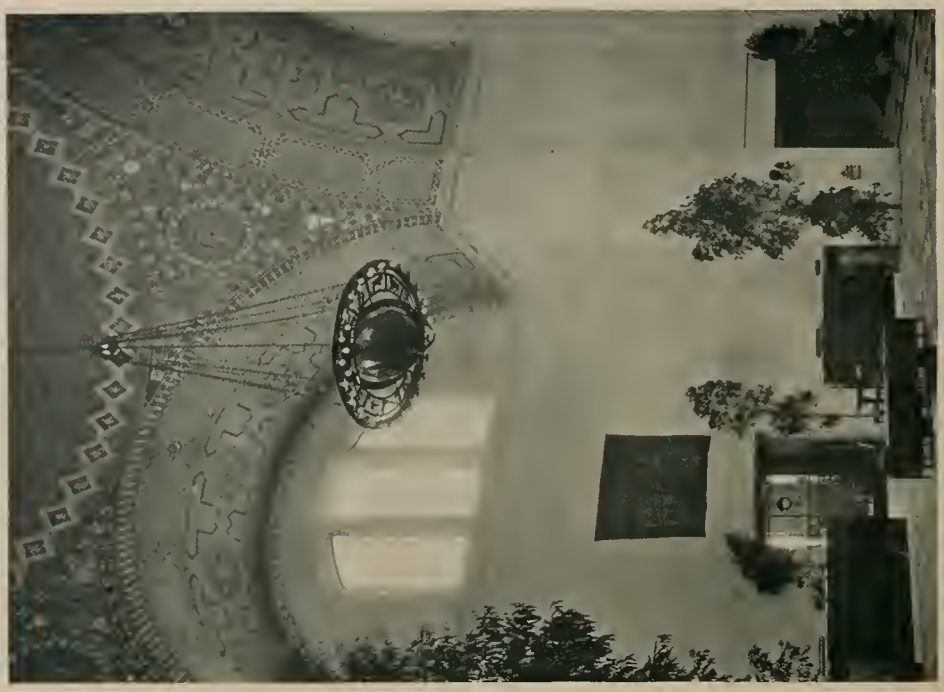


LEFT—REFERENCE ROOM; RIGHT—ROTUNDA; LOS ANGELES PUBLIC LIBRARY. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

Photos by Mott Studios

HOUSES FOR COSMOPOLITAN BUILDING AND LOAN ASSOCIATION, OAKLAND, CALIF. GEO. H. ELLINGER, ARCHITECT

THE ARCHITECT IN THE SPECULATIVE BUILDING FIELD

[BY J. L. MEEK]

UNMISTAKABLE evidence that educational work in the interest of good architecture and architectural service, furthered by the public press and such organizations as the Small-House Plan Service of Los Angeles, United States Small-House Service Bureau, Inc., and the Community Arts Association of Pasadena, is bearing fruit, lies in the growing tendency among speculative builders to employ an architect to design groups of houses for them. This growing practice gives the architect entrance to a field whose activities comprise easily 95 per cent of the home-building operations of the country, for it is estimated that only 5 per cent of the private dwellings annually erected in the United States are planned and constructed under the supervision of an architect. Within this speculative field, the sales price of homes runs from as low as $2,000 to $15,000 and $20,000, and in some cases up to $100,000.

It has been particularly difficult for the architects to reach the speculative builders, because their operations are conducted upon such a narrow margin of profit that their only salvation appeared to lie in rigid standardization of costs and materials and elimination of all expenses not absolutely necessary. Employment of an architect was and still is, to the average speculative operator, a criminally useless extravagance, for the average successful builder cherishes an abiding faith in the safety of half a dozen stock designs, repeated at judicious intervals and varied only slightly.

But within the past five years there has been a visible tendency among the larger and more successful builders in Western cities to have blocks and larger groups of homes planned in an architect's office. Westwood Park in San Francisco and the operations of R. C. Hillen of Oakland are among some of the more extensive home district developments in Northern California handled in this manner. Doubtless there are others of equal or greater scope and merit in other districts and cities. The movement on the part of the builders is quite voluntary and constitutes proof of the awakened public consciousness and demand for homes embodying essential principles of correct architectural design, as well as substantial materials and good workmanship.

There are practical monetary advantages to the builder and purchaser of such homes, which the architect who may be approached on such work will do well to bring to the attention of his prospective client. The fact that the houses have been designed by an architect of good standing with a view to obtaining individualized exteriors is a talking, sales and advertising point that weighs heavily with the home-buying public. No matter how practically and prosaically minded a home purchaser is, he hardly relishes the thought that his home is precisely like every other one in the block. To the average woman the idea is an abomination. Individuality, distinctiveness and variety have a sure-fire appeal.

Variety and interest will be coupled with harmony of the whole and a pleasing relationship between the individual units, through the skill of the architect. These factors make for stabilization of values, for no one house will achieve notice or false sales value by reason of effects or devices not in keeping with sound architectural design. The house that does attract attention by violation, rather than original, balanced expression, of accepted architectural principles, invariably presents a most distressing appearance when depreciation sets in. Its depreciation detracts from the value of the house on either

side of it, and from the whole street. Thus by buying into a block where the architecture is uniform in standard, the purchaser protects himself against depreciation losses beyond his control.

Inasmuch as the speculative builder, employing an architect, would be erecting sizable groups of homes, the charges for architectural service can profitably be figured on a volume basis. The cost of this item on no one house would be so great as to make any objectional difference in the selling price, and these factors serve the purposes of all parties concerned—architect, builder and buyer.

We show herewith several plates, illustrative of work among Northern California architects along the lines discussed. Angus McSweeney's houses for Louis Heilman, San Francisco builder, are of the attached variety, common to the Bay city, and are on 25-foot lots. McSweeney's work, all factors of the case considered, shows individual and collective merit. The general excellence of the group is very striking, in contrast to the indifferently planned and poorly harmonized construction on the opposite side of the street and in adjoining blocks, yet in selling from $10,500 to $13,500 these good-looking homes are not selling in excess of other new, speculatively built dwellings in the immediate neighborhood.

Architect George Ellinger had still narrower price limits to keep within in his group of homes for the Metropolitan Building and Loan Association of Oakland, selling from $6,500 to $7,500. He has done a notably good job with the facilities available, and has demonstrated what an architect can accomplish in work of this type.

* * *

NEW AND RECENT BOOKS*

Il Giardino Italiano (Italian Gardens), by Luigi Dami. (Limited ed.) 350 pages of photographic illustrations. Size 10x14. Bound (mmBT), Price, $22.50.

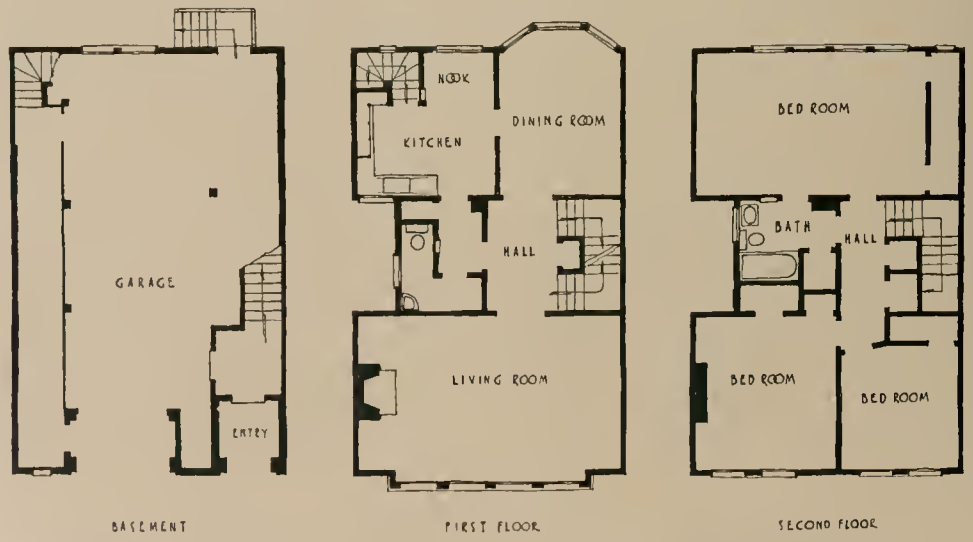
Le Fontane D'Italia (Fountains of Italy), by Arduino Colasanti. (Limited edition.) 306 pages of photographs of the most famous and beautiful fountains of Italy. Size 10x14 inches. Bound (mmBT), $22.50.

Italian Renaissance Architecture, by Gromort. (182 pages.) A short historic and descriptive account with a series of 110 photographs and measured drawings and 45 illustrations in the text. Translated from French into English by George F. Waters. Bound with paper cover. Size 7x9 inches. (mV). Price (with French text, $3.60), $4.00.

Le Fer Forge (Ornamental Wrought Iron-Work Used in Modern Decoration), by Gaston Fleury. 36 full-size photographic plates. Size 13x18 inches. Portfolio form (trdMA), $14.50.

Villas Normandes and Anglaises. 52 full-size plates of photographs and plans of city and country houses of the English and Normandie style. Much half-timber work. Size 13x18½ inches. In portfolio form (rtdMA), $8.50.

*May be secured from Architectural Book Shop, 46 Kearny St., S. F.



HOUSES FOR LOUIS HEILMAN, SAN FRANCISCO, CALIFORNIA. DESIGNED BY ANGUS McSWEENEY

HOUSES FOR LOUIS HEILMAN, SAN FRANCISCO, CALIFORNIA
DESIGNED BY ANGUS McSWEENEY

ABOVE—SGRAFFITTO PANEL, RESIDENCE OF MRS. LLOYD ACKERMAN, SAN FRANCISCO
H. H. GUTTERSON, ARCHITECT

BELOW—FRESCOES IN DISPLAY ROOM, CALIFORNIA STUCCO PRODUCTS COMPANY, SAN FRANCISCO
SIMEON PELENC, ARTIST

INTERIOR DECORATING

FRESCO IN COLORED CEMENT. SIMEON PELENC, ARTIST

THE FRESCO WILL LIVE AGAIN

[BY ZOE A. BATTU]

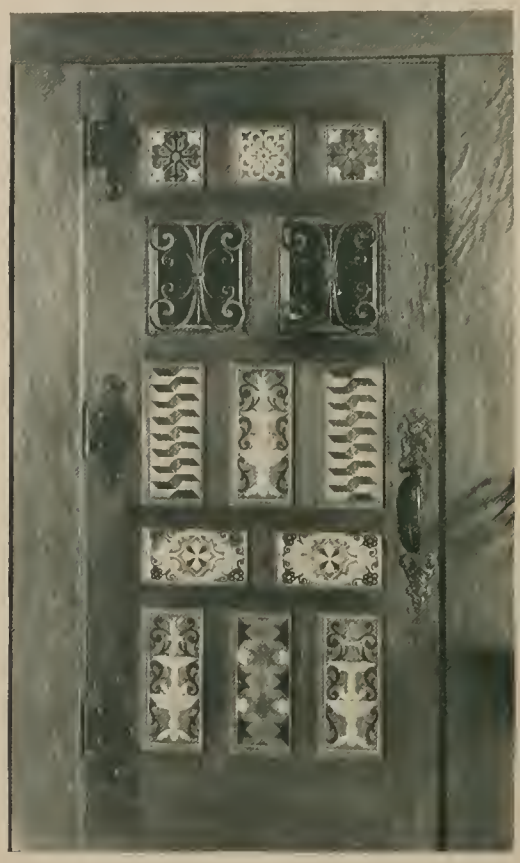
THE ART of fresco painting is inseparably associated with what are generally considered the Golden Ages of Architecture. Pompeii, Greece, Egypt, Persia, Chaldea and Italy in the first beginnings of their civilizations, in the heyday of their cultures and arts, produced frescoes whose beauty is still something to marvel at. Fresco painting is likewise an art of great names. Fra Angelico, Ghirlandajo, Massacio, Gozzoli and Giotto were master architects and painters whose frescoes contributed in large part to the fame of the churches, palaces, and other sumptuous structures erected during medieval and ecclesiastical periods of European history.

So great an art fell into disuse, not wholly because the ages produced no masters of it, but rather because the forms of architecture changed so that there were no large, flat surfaces upon which frescoes could be put to advantage. In the fourteenth and fifteenth centuries and as the most active building of Gothic structures moved northward and into England, Gothic underwent a transition. Plain surfaces and expanses of ceilings and domes gave way to more sharply pitched arches, and these lines, coupled with the use of tall columns and spire effects, afforded little suitable space for fresco painting. To the north of Europe and in England there was a marked tendency toward restraint of color, and even where casual examples of this ancient art are found in these sections, they lack something of the vividness and interest of color so characteristic of the works of warmer climes.

But it is now several centuries since English Gothic has dominated the architecture of Anglo-Saxon peoples. What we call Gothic today is a mere suggestion of the

[Continued on page 57]

Sgraffitto Panel. Simeon Pelenc, Artist



DECORATIVE NOTES [A SERIES]

The Adaptation of Moorish Motifs

THE PANELS of this door were decorated and antiqued to harmonize in pattern and color with a dado of imported Tunisian tile. ⚜ KFRC Broadcasting Studio, Don Lee Building, San Francisco. ⚜ Harris Allen, Architect for Studio; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco, California.

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·EDITORIAL·

A City Planning Council for San Francisco

FOR perhaps two years, the Commonwealth Club has been studying the problem of improving conditions as to City Planning in San Francisco. During the past six months the club committee, or section, as it is called, has been preparing an amendment to the charter, which will be given the most thorough publicity before being brought to vote. It took the precaution to invite the collaboration of delegates from over eighty civic improvement associations, and the proposed amendment has received their unanimous approval.

The essential feature of the new plan is that it provides a coordinating body between the various departments, by which all proposed projects will be fitted into a definite plan for the physical development of San Francisco. This plan is to be prepared with the aid of expert consultants, and will include such matters as streets, subways, bridges, terminals, waterways, parks, playgrounds, public buildings, zoning, heights, setbacks, traffic, fire safety, and general welfare, efficiency and economy. From time to time the plan may be amended or extended.

The council will consist of seven citizens not holding municipal office so appointed that there will always be five older members. To this council each executive city department must submit plans for fixed improvements, which if disapproved within sixty days can only be adopted by a two-thirds majority vote of the entire membership of the Board of Supervisors.

In other words, the City Planning Council is an advisory, coordinating body whose opinion must be heard on all connected activities, but with no administrative or veto powers. All public officials are to cooperate with the council and furnish it information.

Full publicity is to be given to all its hearings and findings and it must accompany its recommendations with the technical data upon which they are based.

These are the main features of the amendment, which is in a form stated to be legal and constitutional. Whatever criticisms may be made—and it will be criticized by some as going too far and by others as not going far enough—it can not possibly help but be an improvement over present conditions, and can hardly help but lead to a more definite, fore-sighted progress in the development of a city plan. The Commonwealth Club deserves the sincere gratitude of all citizens who have the welfare of the community at heart.

* * *

Information Is Correct

W. S. HEBBARD, architect of Los Angeles, writes as follows:

"Referring to the July number of the Pacific Coast Architect, page 50, The Inspector answers the question as to whether or not forced draft ventilation is allowed in water-closet compartments and bathrooms in apartments in the amended California State Housing Law, in the negative.

"The Architect and Engineer, on page 58, July number, states that section 31 is amended to permit the ventilation of bath and toilet rooms and kitchens in fireproof apartment houses more than four stories in height by an exhaust system. Again on page 110 it states that section 60 is amended to permit fan exhaust system in fireproof apartments of more than four stories.

"Will you please advise me which is correct?"

The Pacific Coast Architect exercises meticulous care to print only authentic information for architects, especially on questions of such importance as the one here discussed—one which concerns the entire building industry of California.

Therefore, open answer is given Mr. Hebbard in order to set straight others of the building industry who may labor in confusion as a result of contradictory statements.

In The Inspector, combined with the Pacific Coast Architect, for June, there was published an exclusive article which first informed the building fraternity that no changes were made in requirements set out in the California State Housing Act, and this information is equally true today. The building fraternity of California is again referred to editorial and news items published on pages 44 and 49 of The Inspector in the June number of the Pacific Coast Architect and on page 50 of the July issue. All this information is absolutely correct, and has been confirmed by the Secretary of State and other State officials.

Any information to the contrary which may have been published in other periodicals will no doubt be explained by its authors in an equally frank manner.

* * *

Architect Russell G. de Lappe, Francis B. Plant, structural engineer, and V. Oglon, associate, have been commissioned by the board of supervisors of Stanislaus county to proceed at once with the plans for the new Stanislaus County Hospital, Modesto, California.

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Reinhold Partition—one-room office —in Financial Center Bldg.

Reinhold Partition—entrance to a suite—in Financial Center Bldg.

FINANCIAL CENTER BUILDING
San Francisco
Frederick H. Meyer, *Architect*

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INSTITUTE AND CLUB MEETINGS

SOUTHERN CALIFORNIA CHAPTER, A.I.A.

The July meeting of the Southern Chapter, A. I. A., was marked by the discussion and transaction of several pieces of business.

Sumner P. Hunt made a talk in which he urged that the Community Planning Committee of the local and national body should show more activity in city planning and building problems.

Charles Cheney, addressing the meeting, urged that the Community Planning Committee of the Chapter be supplemented by another committee, known as the City Planning Committee, and that the Los Angeles Chapter petition the directors of the A. I. A. to appoint a city planning committee.

After discussion of this suggestion, a resolution was adopted to the effect that the president of the A. I. A. should be requested to appoint a committee on city and regional planning.

Mr. Cheney also had on hand a circular letter to be sent to all members of the Chapter, which would call for a vote on the architectural accomplishments of Los Angeles, San Diego and Santa Barbara. The letter-ballots to be filled out and returned, so that a report could be made on them at the August meeting.

It was voted that such letters be sent out.

Chairman S. M. Spaulding of the Educational Committee made a brief report on his department's work. He urged Chapter assistance to architectural students in the public schools and universities. Mr. Spaulding urged establishment of a permanent architectural exhibition and presented several practical suggestions for its establishment. Three possible locations were named in which such an exhibit could be placed.

* * *

WASHINGTON STATE CHAPTER, A. I. A.

Headquarters, Seattle, Wash.

HARLAN THOMAS . . . . . *President*
SHERWOOD D. FORD . . . . . *First Vice-President*
H. A. MOLDENHOUR . . . . . *Secretary*

The June meeting of the Washington State Chapter of the A. I. A. brought together architects and contractors for discussion of their relations and mutual problems.

A. S. Downey, president of the Seattle Chapter of the Associated Contractors of America, was the principal speaker of the evening. In his address Mr. Downey reviewed the activities of the Seattle Chapter of his organization, pointing out that several measures were in force to insure not only cooperation among the contractors themselves but also in their relations with the architects and other workers in the building industry. The speaker also discussed such matters as segregated bids, deposits on plans, alternates and unit prices, the opening of bids and arbitration, as a peaceful and all-around satisfactory settlement of disputes.

Roland E. Borhek, Washington State Chapter, A. I. A., spoke for the architect in these matters and he also made a special plea for arbitration in settlement of trade disputes.

Upon motion by Mr. Downey, accepted by the members present, a committee consisting of two members from each organization was appointed to consider ethical practices and subjects relative to the contacts between architects and contractors.

NORTHERN CALIFORNIA CHAPTER, A.I.A.

NEXT MEETING

Due to the vacation period, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will not be held until September 20, 1927. Notice of this meeting will be sent to the members.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB

The July meeting of the San Francisco Architectural Club, held July 6 in the Club rooms, was marked by the annual election of treasurer and two directors.

Edward Counter was elected treasurer, an office held during the past year by John H. Devitt. Ira Springer was reelected to his place among the directors and John H. Devitt elected to the board position vacated by the retirement of Harry Langley.

Rome Blas, winner of the Scholarship Award, Harvard School of Architecture, has a display of his drawings on exhibit in the banquet room of the Club.

Clyde Truesdell, past secretary of the Club, has left San Francisco for New York and Eastern fields.

* * *

LOS ANGELES ARCHITECTURAL CLUB

Meetings of the Los Angeles Architectural Club during the warm summer months are being given over to outdoor sports and social functions.

The Club members were the guests of Donald B. Parkinson at the Santa Monica Beach Club, the evening of July 19. An outdoor dinner and program was given, which was hugely enjoyed by the members present.

This outdoor meeting and dinner were so successful that it is planned to do something similar during August, and include the wives and families in the invitations. By such informal gatherings it is hoped to strengthen the spirit and fellowship and understanding among club members as a basis for carrying through constructive, serious programs of work.

* * *

The College of Architecture of the University of Michigan announces that as a result of the annual competition the George G. Booth Traveling Fellowship in Architecture has been awarded to Mr. John E. Dinwiddie by a jury made up of members of the Architectural Faculty and Messrs. Marcus R. Burrowes, Alex. Donaldson and Talmage C. Hughes, the three latter being Detroit architects.

Mr. Dinwiddie is a native of California who graduated from the University of Michigan in 1925, since which time he has been employed in San Francisco and New York offices.

* * *

Plate glass in large sizes has been installed throughout Sacred Heart Church, Flower City Park, Rochester, New York, as a protecting surface for the many stained glass windows in the edifice. The installation of plate glass, instead of the rough or ribbed glass customarily used for this purpose, greatly enhances the exterior appearance of the building since it permits the beauty of the art glass to be viewed from the outside. Sacred Heart is the second church in Rochester to use plate glass in this manner.

* * *

The new Hotel Benjamin Franklin, W. H. Weeks, architect, has recently been opened at San Mateo.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER EIGHT

BUILDING MANY MILES LONG

Place all new building construction in California side by side, and it would make one huge building reaching from San Francisco to Los Angeles. In other words, it would provide a roof-paved air-line roadway approximately 325 miles long. This almost incredible information is revealed in fiscal year reports of building permits issued by municipal building departments in cities of California.

San Francisco, Oakland and other California cities contributed their share of upbuilding, but Los Angeles tops the list with building operations that would total more than 150 miles if placed in a straight line.

This formidable line of buildings many miles long includes all classes of construction from the modest bungalow and small private garage to sky-soaring structures such as the 30-story Russ Building in San Francisco and the 28-story new City Hall in Los Angeles.

This brief word picture should serve to impress all with the economic, industrial and commercial importance of the building industry in California.

* * *

ARCHITECTS WANT ETHICS ENFORCED

Architects in France are endeavoring to organize themselves into a close corporation with authority to discipline members and cancel rights to build, when necessary, according to reports.

It is asserted French architects claim a high standard of ethics, and at present have no recourse against unfair competition. Wherefore they wish to be placed legally on somewhat the same basis as lawyers.

California and all Pacific Coast architects might find profitable thought in this endeavor of the French architects. And to give thought to this subject appears apropos, now that the Supreme Court of California has decided that corporations of licensed architects may engage in the practice of architecture without violating the provisions of the California law regulating the practice of architecture.

* * *

L. A. APPOINTS HEATING ENGINEER

Otis E. Phillips has been appointed heating and ventilating engineer by the Los Angeles Municipal Building and Safety Commission. This new position was created recently by ordinance. The salary is $300 a month.

Mr. Phillips is reputed to be well qualified to fill the new position. He has been employed in the municipal building department of that city since September 26, 1922, when he entered the municipal service as an assistant building inspector. About a year afterwards he was promoted to assistant senior building inspector and later again promoted to senior building inspector.

The Inspector commends this appointment and congratulates Mr. Phillips. New and better-paid positions in the municipal service should, whenever possible, be filled by promoting employees who are qualified to step up. And this has been done in the case of Mr. Phillips.

SANTA ANA CODE SOON EFFECTIVE

E. P. Collier, former City Trustee of Santa Ana, is now City Manager. William H. Tway, president of the Santa Ana Builders' Exchange, at a recent meeting of executives of builders' exchanges in Southern California, reported that a new building code will be effective in Santa Ana within the next month. This code was prepared under direction of the Santa Ana Exchange and represents more than a year's study by builders. It has no connection with any other code or code movement, but adheres to standard customs and practice followed in cities of Southern California.

W. S. Decker, Chief Building Inspector, commenting on the code a short time ago, said:

"The new building code adopted in Santa Ana is, in my opinion, the most comprehensive, modern, scientific, practicable and easily understood ordinance that ever has been written. It is especially designed to fit better all conditions that obtain in cities of California, and in particular cities in Southern California, than any other building code in existence.

"Santa Ana has set the precedent; Fullerton, Anaheim and other cities in Orange county undoubtedly will pass the same code within the next few weeks. Every city in California, but in particular the cities south of the Tehachapi, can follow profitably the lead established in Santa Ana by adopting this uniform building ordinance and thereby greatly facilitate design, construction and inspection practices in all cities.

"With 33 years' practical experience in building operations I heartily favor every city enacting building laws of a uniform character, patterned after the requirements set out in Santa Ana's new uniform building code."

The Santa Ana Register in an editorial comment relating to the code says:

"Santa Ana's new building code, passed by the City Trustees recently but which will not be in effect until early fall, provides for better materials in buildings and provides for more stringent inspection of structures. This ordinance was advocated and written by the builders themselves, who realize that a good structure means more business, while a poorly constructed one is a menace to the lives of people in or near it."

* * *

OCEANSIDE CODE POSTPONED

Long delayed consideration of a building code adaptable to local conditions in Oceanside, California, has again been postponed, according to report of the Oceanside Blade, which says:

"Preliminary draft of a building ordinance which has been on the stocks for many moons was again laid over. The city is awaiting the completion of a model ordinance which is being drafted in San Francisco, or some other seaport, and is now expected to be completed by October. Meantime an attempt to make a touch from the city for $25 toward the expense of making it was given a glassy stare by the Council."

THE INSPECTOR

Municipal Plan Checking Privileges Often Abused

Taxpayers Burdened Unnecessarily

[BY MARK C. COHN]

Expert Consultant on Housing and Building Regulations

(This is the twenty-sixth of a series of articles on building codes.)

BUILDING INSPECTORS are authority for the statement that municipal facilities for examination and checking of building plans and specifications are often misused and frequently abused by a class who engage in the practice of preparing drawings and specifications for building projects without the requisite knowledge, training and experience for the performance of that highly important technical service.

To evade requirements of State laws regulating practice of architecture and professional engineering, unlicensed and uncertified designers attach appellations to their business names that thinly disguise the fact they are neither licensed architects nor competent structural engineers. These untrained persons sometimes know just enough about making plans and theory of design to be dangerous, because their finished drawings appear passably good to the uninitiated prospective building owner.

LACK KNOWLEDGE

Quite often this class of practitioner, lacking proper knowledge, resorts to guesswork in the design of building. Perhaps fearful of their smattering of questionable knowledge and to check up guesses and theories they take advantage of privileges extended by municipal building departments. There are records of plans and specifications refiled several times before finally corrected to justify municipal okeh. And each time municipal plan examination service had to be rendered the same as if it were a new project.

It is apparent the art of deceiving municipal plan examiners is practiced in devious ways. Where plans are accepted for examination and checking by municipal building inspection departments without formality of authentic application for permit, it is easy to have plans examined for corrections regarding State housing laws, building code requirements, structural inaccuracies, rules for plumbing, electric wiring and elevator installation. In these cases cities render the service free of charge, but at the expense of all taxpayers.

MANY ABUSES

In cities where formal permit application is required to accompany plans filed, the applicant easily complies with set requirements in case the project is bona fide, pays nominal permit fee and receives the benefit of expert plan examination service at a price greatly incommensurate with services rendered.

There are still further abuses, as will be noted, in cases where the building project is of promotional nature and no permit ever issues, although the city building department functions and is put to the expense of checking plans without remuneration.

There are cases, too, where the proposed building is to be erected in cities where there are no building inspectors or where the city does not employ inspectors competent to examine efficiently and check plans. A convenient vacant lot in one of the larger cities is given as the location for the proposed building, and again expert service and advice of a metropolitan building department is obtained free of charge.

Clyde Makutchan, municipal research engineer in Los Angeles, and formerly chief plan examiner in the Los Angeles Building Department, asserts that during a period of a few months he officially checked plans for building projects filed in that office totaling an estimated cost of $14,000,000. Mr. Makutchan further states that of these plans building permits eventually issued for structures erected at an estimated cost of less than $8,000,000. Here the municipal building department actually rendered expert plan examination service in checking plans and specifications for over $6,000,000 of building projects for which the city was never paid.

It is not difficult to perceive that the privileges of this municipal bureau were greatly abused, because it is evident architectural and engineering drawings for buildings amounting to $6,000,000 were submitted for checking to Los Angeles officials when the structures under consideration were not planned to be erected in that city, but perhaps in adjacent cities. It is reasonable to believe that in these cases the submittors desired to get an okeh free of charge from the municipal plan examiners of Los Angeles, in order to insure a check structurally and for requirements of building laws.

TO CURB BAD PRACTICE

It might not be amiss to remark that failure on the part of any licensed architect to evidence sincerity, by scrupulously avoiding any practice that puts him in the same category under discussion, shows poor judgment, because it establishes precedent for others to follow who will do so in order to save employment of professional architectural and engineering service.

John J. Backus, general manager of the Los Angeles Building and Safety Commission, and Clayton V. Welch, chief of the municipal building division, assert they have long known the engineering plan checking facilities of the building department were being misused and abused by a certain class. To curb effectively this practice they plan to devise measures to stop it without putting obstacles in the way of those who honestly seek informative data. The citations used in this article make general reference to Los Angeles, but the situation is by no means peculiar to that city. There is ample evidence to show the same practice obtains in other large cities.

THE INSPECTOR RECOMMENDS

The Inspector urges the adoption of measures that will at once stop this needless public expense of paying for free plan examination service for those who are not entitled to it. One possible solution is for cities to pass building ordinances requiring that each plan filed be accompanied by certified check in an amount to cover fully the cost of expert plan examination plus 100 per cent additional to guarantee good faith.

If permit issues and the project is carried out in good faith, according to plans and specifications officially

THE INSPECTOR

examined, refund may be made to the applicant minus actual cost and reasonable overhead charges for services rendered. If the project is not carried out in good faith, copy of plans and specifications shall remain permanently on file in the building department and full amount of certified check shall be forfeited to the municipality in payment for labor and services performed.

THE INSPECTOR PLAN IS FAIR

The plan suggested here should promptly discourage misuse and abuse of building department privileges and functions. No one has any right to object to paying for requisite service actually rendered. No city has any interest from the standpoint of safety in structures that are not built. No city has any official interest in any building built outside of its territorial limits and no person has a right to obtain services of city officials by means of misrepresentation. Moreover, building laws are not designed to empower cities to establish city building departments or bureaus for plan examination and checking as commercial enterprises that compete with licensed certificated architects.

Municipal building departments are, of course, established to render service to the public. Suggestions offered here should not be confused to mean that such building inspection bureaus shall refuse fully and freely to assist applicants who honestly seek informative advice and general information about building code requirements and other building regulations. Therefore, profound care must be exercised in the administration of building laws designed to stop the abuses here discussed so that those who are entitled to the free use of municipal facilities shall not be denied that privilege.

* * *

ANTRAM AND TOMS REAPPOINTED

William H. Antram and J. W. Toms, reappointed by Mayor George E. Cryer as members of the Los Angeles Building and Safety Commission, have been confirmed by the Municipal Council. The other three members of the Commission are Ralph Homann, Frank McGinley and C. E. Noerenberg.

* * *

FRESNO ADOPTS SPRINKLER CODE

Automatic sprinkler systems must be installed in theatres, basements and in certain specified mercantile and industrial buildings, according to provisions of an amended ordinance reported as adopted in Fresno. The amended ordinance follows rules of the Board of Fire Underwriters' Rating Bureau.

* * *

FIRE PREVENTION WEEK

Not long now until the annual Fire Prevention Week observance, with its customary stereotyped proclamations, and then will follow 51 weeks of non-observance by a far too great number of persons. Anyhow, one will hear a lot about what ought to be done from October 9 to 15.

* * *

VENTURA LICENSE LAW

Ventura now licenses its building contractors by virtue of an ordinance that provides bond of $2,000 shall be posted by contractors who undertake any job costing more than $300.

* * *

STATE SCHOOL LAW EFFECTIVE

California's new State act requiring that plans for schools built outside of incorporated cities must first be approved by State authorities is now effective.

ENGINEERS ARE ENGINEERS

A long delayed but highly desirable change is announced by the Los Angeles Civil Service Commission to the effect that several positions in the city engineering department have been changed from "engineer" to "operator." These positions have nothing to do with technical engineering work, but were for positions such as operators of pile drivers, hoists, tugboats, etc. Engineers will acclaim this salutary recognition of difference between professional engineers and others who perhaps are enginemen.

* * *

GLENDALE LENIENCY AMENDMENT

More lenient requirements for small structures and minor deviations from building code are comprehended in an amended ordinance reported to have been adopted in Glendale. Petitions presented to the City Council for petty deviations from building ordinances not involving menace, usually granted by the city dads, would be granted by the Building Inspector under the amended enactment.

* * *

L. A. STEEL JOIST CODE

An amended ordinance being considered by the Los Angeles City Council and already approved by the Municipal Building and Safety Commission would allow poured gypsum slabs and so-called armored-gypsum fireproofing for fire protection to steel joist construction and for fireproofing structural steel members. Several amendments relating to steel joist construction are also included in the proposed ordinance.

* * *

L. A. HEATING CODE EFFECTIVE

An amended ordinance in Los Angeles relating to installation of all types of warm-air heating furnaces, connections thereto, appurtenances and appliances and regulating construction of vents and furnace rooms is now effective. Permits for installing furnaces are required under the amended ordinance and plans therefor must first be submitted to and receive approval of the municipal authorities.

* * *

S. F. GAS PIPE INSPECTOR

About the only large city in California that depends on its gas company to inspect gas piping, San Francisco, in all probability will soon change this outworn system and enact an ordinance regulating the installation of gas piping and providing for inspection under jurisdiction of municipal authorities.

* * *

ABERDEEN BUILDING CODE

Nearing completion is the reported progress of the local building code being prepared in Aberdeen, Washington. The proposed code is reported as being especially adaptable to lumber and seaport towns and to adhere to recommendations of the Washington State Chamber of Commerce.

* * *

L. A. COUNTY BUILDING DEPARTMENT

Probable establishment of a Los Angeles county building inspection bureau is foreseen in reported action of the county counsel, who is reported to be preparing a set of building regulations to apply to structures erected within that county but outside of incorporated cities and towns which have local building ordinances.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

NO CHANGE IN STATE HOUSING LAW

Q. Did the Governor recently sign a bill which amends the California State Housing Act?

A. We could answer this question, which has been asked by many who apparently have been misinformed through publication of erroneous statements, that, when an item appears in The Inspector, disregard everything to the contrary.

We won't do this, however, because we, too, are mere humans, fallible and liable to err. The fact is that no bill has been signed by the Governor which in any way amends or changes the State Housing Act of California in its requirements as they have stood for more than two years.

In an article published exclusively in the June issue of The Inspector it was pointed out a bill designed to amend the act under discussion was passed by the California Legislature, later found to be incorrectly drawn and defective, and, consequently, refused approval by the Governor.

Moreover, with that article there was published exclusively a personal letter from Governor C. C. Young wherein he stated there was no possibility of the bill in question becoming a law, and setting forth his reasons therefor.

The California State Housing Act remains exactly as passed in 1923, with minor amendments enacted in 1925.

* * *

WHEN IS BRICK?

Pigs is pigs, but brick is brick only when it is brick.

Centuries old, used the world over, and yet in this enlightened age—age of bootleggers and synthetic products—it has become necessary to protect the name of the poor common brick against being besmirched, and perhaps more particularly in order that the public shall get brick when it wants brick.

It is reported the American Society for Testing Materials has accepted a report to be "published as information and for comment and criticism" which includes the following:

"Brick—A structural unit formed while plastic into a rectangular prism, usually solid and 8 by 3¾ by 2¼ inches in size.

"Note—The term 'brick' is understood to mean a unit of burned clay or shale. When other substances are used, such as lime and sand, cement and sand, fire clay, adobe, etc., the term 'brick' should be suitably qualified."

* * *

Uniform building regulations were discussed at group meetings of building contractors and inspectors of building, held in Seattle and Oakland last month.

* * *

San Jacinto, California, created three separate fire zones to regulate building by an amended ordinance now effective.

* * *

Torrance, California, is considering an amended building code to provide for masonry construction in fire zones.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

LONG BEACH OFFICIAL SHAKE-UP

With well-sharpened axes the new city administration recently inaugurated in Long Beach is reported to have chopped off official heads in neat fashion. More are said to be due to fall.

Among other changes reported in personnel of governmental heads is the appointment of Henry S. Callahan, former Councilman, who succeeds Charles S. Henderson as City Manager.

Arthur H. Adams, formerly Assistant Engineer, promoted to the office of City Engineer, succeeds R. D. Van Alstine. It is rumored the Municipal Art Commission probably will be abolished.

Charles D. Wailes, Jr., structural engineer in the Building Department, temporarily heads that department.

* * *

NEW L. A. PLUMBING CODE OKEHED

With the signature of Mayor George E. Cryer attached to the new plumbing ordinance in Los Angeles, a big piece of constructive work has been finished. The new plumbing ordinance should have a salutary effect for the promotion of better plumbing work. The new code coordinates several regulations for plumbing, gas piping and house sewer installations which heretofore have been scattered through numerous enactments. The new code also provides for qualifications of journeymen and master plumbers and establishes the Board of Municipal Building and Safety Commissioners as the Board of Plumbing Examiners.

* * *

SAN DIEGO PLANS NEW CODE

Oscar G. Knecht reports progress in the preparation of a new ordinance designed to license and bond roofing contractors, and a companion ordinance to regulate roof coverings in San Diego. Another code to license and bond building contractors is also reported in the making. Mr. Knecht states this latter ordinance will define building contractors as those who engage in that business, so as to avoid causing inconvenience or annoyance to building owners who may wish to employ a workman to do minor jobs or make repairs. Workmen doing these minor jobs and not actually engaging in the business of building contractors will not be governed by the license ordinance.

* * *

COUNTY FATHERS DEFY CITY DADS

Contending that court rulings give them the right to proceed with building independent of city authorities, the Los Angeles Board of Supervisors apparently has decided to challenge the authority of city officials. It is reported that a hospital of semi-fireproof construction will be reared, regardless of building ordinance requirements for fireproof hospital structure. The building in question is to be built within the territorial limits of the city of Los Angeles.

* * *

HAWTHORNE STRENGTHENS ITS CODE

Only buildings of masonry materials with fire-retardent roof covering in certain zones are to be permitted in Hawthorne, California. Amendments to building ordinance have been adopted.

THE Clarke Library, Los Angeles, is today one of the finest examples of brickwork on the Pacific Coast. The walls are laid with selected Old Rose Face Brick suggesting the refined, but colorful masterpieces found in old Italy. Robert D. Farquhar, Architect. T. C. Marlowe, Builder.
FACE BRICK from the kilns of
GLADDING, McBEAN & CO.
LOS ANGELES PRESSED BRICK COMPANY
Los Angeles San Francisco Seattle

Entrance Detail, Mission High School, San Francisco. *John Reid, Jr., Architect*

THE PERFECT PLASTICITY of Terra-Cotta as a medium for the expression of architectural motives is nowhere better illustrated than in this lovely entrance-way and facade. It is unglazed Terra-Cotta from our Lincoln kilns, buff color, with light free-hand tooling and of a velvety texture.

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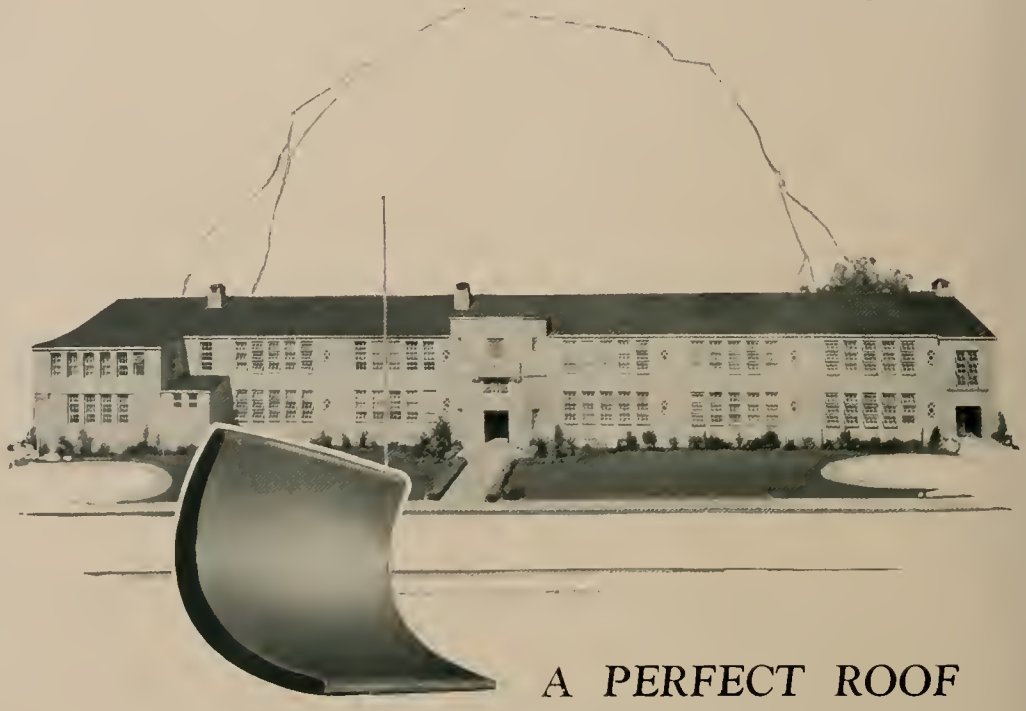
Architect
Orndorff Construction Co.
Contractors
J. A. Drummond
Roofing Contractor



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SIMONS SORRENTO TILE

THE HOUSING OF LIBRARIES

[Concluded from page 10]

rooms, large and small, totally surrounding the stack. The book-stack space is large enough to hold four times the number of books now owned, with supports strong enough to carry two more stories, and space for one story to be placed on a lower level. Its lighting is through "factory" skylights instead of the usual long vertical slits, and is most satisfactory.

To return to the exterior; what could be more ideal than this entrance court, with its richness and its simplicity—its warmth of light, its coolness of shadow—its stretches of paving and planting—its tall palm trees (almost theatrical in the effectiveness of their setting)—its mellow coloring—its atmosphere of "dolce far niente"?

Southern California has many examples of Mr. Hunt's genius, but it is quite safe to say that none will constitute a more enduring monument than the Pasadena Library. However, it seems especially fitting at this time to refer to the library he designed some few years ago for Henry E. Huntington, now dedicated to the public; this lovely classical building, wonderfully landscaped, is a gem in which it would be hard to pick a flaw.

The little branch library in Pasadena by Marston, Van Pelt and Maybury is also a most delightful bit of composition, and expressive of its purpose.

* * *

IN THE PROFESSION

Marston, Van Pelt and Maybury, architects, announce the dissolution of their firm. Mr. Garrett Van Pelt, Jr., will open offices at 16 South Oakland avenue, Pasadena. Mr. Sylvanus B. Marston and Mr. Edgar W. Maybury will practice under the firm name of Marston and Maybury, retaining the present offices at 25 South Euclid avenue, Pasadena, and 402 Union Oil Building, Los Angeles.

* * *

Hammond W. Whitsitt, A. I. A., announces the opening of his office in the John D. Spreckels Building, Los Angeles, for the practice of architecture. He formerly practiced in Moline, Illinois.

* * *

W. H. Weeks, architect, has prepared plans and specifications for a new apartment-hotel building to cost approximately $500,000, to be built in Oakland, overlooking Lake Merritt.

* * *

Leonard Schultze and S. Fullerton Weaver announce the reopening of their Los Angeles office in the Subway Terminal building, under the direction of E. T. Heitschmidt.

* * *

Koerner and Gage announce the removal of their architectural and construction offices to Beverly Hills, California.

* * *

Palmer Sabin, architect, has established offices at 1008 West Sixth street, Los Angeles.

* * *

Luther Fentress, architect, has removed his studio to 1223 Sherwood street, San Marino, California.

Garden Court Apartments, Hollywood. Designed and Built by Frank Meline Company, Los Angeles

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CALIFORNIA STUCCO, color No. 135, in a float texture was used as the finish for the walls of Pasadena's beautiful new Library Building. This color is a light creamy buff ...very pleasing and suitable for buildings of this type. ¶ Complete instructions for producing this texture and other textures are given in a new book on California Stucco.

California Stucco distributors are located in principal cities.

This book shows textures in their actual colors. A request written on your letterhead will bring it to you free of charge. Address your letter to the home office of California Stucco Products Company, 1503 South Alameda, Los Angeles. San Francisco office is located at 340 Dore Street. ❋ ❋ ❋

California Stucco

CALIFORNIA STUCCO PORTLAND CEMENT

COLOR EVERLASTING

THE FRESCO WILL LIVE AGAIN

[Continued from page 41]

motif, and for many hundreds of years architecture has dealt mainly in plain, flat surfaces in buildings for residential, commercial or public purposes. Yet, in America, we have not revived to any extent fresco painting—a mode of decoration eminently suited to flat wall surfaces. Perhaps there was undeveloped among us an architecture whose spirit was in keeping with the spirit and atmosphere of those countries which developed the rich traditions of fresco painting. Possibly our fashions in wall finishes and textures may have made the fresco seem alien and strange. These objections, however, are largely removed in the extensive adaptation America, and Western America in particular, are making today of the architecture of Southern Europe, and the prevailing fashion of having rough plaster or stucco walls in both homes and business buildings. Every factor, therefore, is now favorable to a rebirth among us of the old, old art of fresco painting.

But no art can be reborn unless there also exists someone with the vision and ability to further it, and in this respect the Western architectural profession is fortunate in having in its midst Simeon Pelenc of San Francisco. Pelenc is a member of the French National Art Academy, and brings to this mission of giving rebirth to the fresco a sound art training and experience, a close familiarity with the whole history of the art, and a thorough understanding of the chemical and mechanical factors involved in painting frescoes.

This artist in the few years he has been among us has executed some notably fine pieces of work in homes and commercial structures. Typical of his creations, we show here, among several other things, a panel in the San Francisco display room of the California Stucco Company. This panel, we believe, possesses exceptional merit in that it makes exposition of the fundamentals found in world-famous examples of good frescoes.

The design is flat, and Pelenc lays emphasis upon maintaining this technique in the art. There are frescoes whose figures and designs are worked out in regular perspective, but they are basically faulty, because perspective, in this case, is an irrelevant element at cross purposes with the nature of the surface. Fresco is painted upon plaster walls while they are still damp. The design and whole composition become an integral unit of the wall—as much a part of the plaster as its lime and sand. We look at or along the walls and their frescoes, and the injection of perspective into the scheme breaks the harmony and simplicity of the flat, plain surfaces. In other words, perspective is permissible, is necessary, where painting is done upon something that is hung on the wall. But where the painting is directly upon the wall itself, only the flat technique serves the complete harmony of the work and surface of which it is a part.

We perceive also from the panel that Pelenc is a master of this type of design. His work has strength, rhythm and grace. The colors are well chosen; the values well blended and harmonized; and such is the skill with which they have been applied that the beauty and harmony of the whole increases as we withdraw from the wall.

At this point we must make mention of the sister art to fresco painting, which is sgraffitto. The name comes from the Italian, and means "scratched." Sgraffitto traces its origin back to the time when primitive man scratched and chipped pictures upon the walls of his cave home. It is still an art executed by scratching, for the design is scratched out of unset and moist plaster. A base is laid of dark-colored plaster, over which is laid a lighter-toned plaster. When the latter takes its initial set, the design is transferred and the parts desired cut out with a knife or

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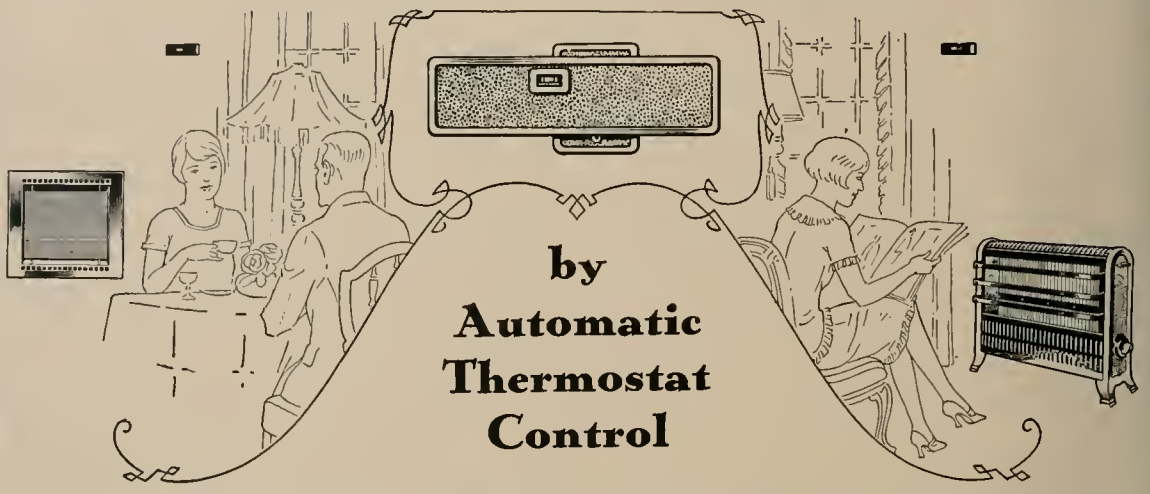

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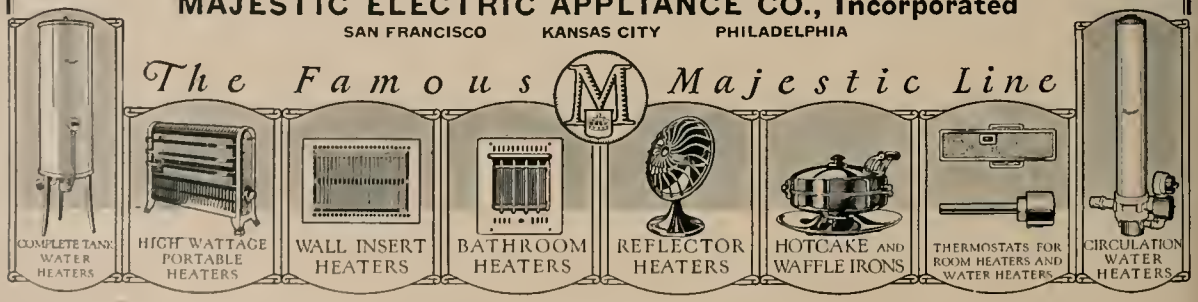

other instrument. The contrast between the two tones forms the design. When the plaster completely hardens, the design, like fresco painting, is part of the wall, and the rule of flat technique holds here also.

The permanency of these two classes of work is in keeping with the permanency of the major works of American architecture today. Our mighty structures of steel and stone may reasonably be expected to stand for many generations, and it seems only logical that we should give wider utilization to these two modes of decoration, whose beauty will be undimmed as long as the walls upon which they are put remain intact. This permanency holds true of both interior and exterior work. The colors of fresco painting penetrate into the undried plaster, which in drying forms a crystalline, marble-like surface. Neither sun, wind, rain or water has the slightest effect upon the life and brilliancy of the colors, and the granite-like plaster surface is proof against scratching except under extreme pressure. Indeed, the frescoes of Pompeii and ancient Egypt are as bright and gay as the day they were painted.

The uses to which these two modes of decoration may be put are too numerous to permit of anything more than mere suggestion in this paper. Designs in fresco for exteriors or interiors for homes, public or business buildings may be large; may be small; simple, or elaborate; and themes in color and design are limited only by the imagination of artist and architect. The same is true of sgraffitto, for the combinations in plaster tones available today are various and lovely in their richness.

Consequently, we have only to look about us to perceive that in our homes are coldly bare plaster and stucco walls, blank spaces above fireplaces, awkward panels, exterior doorways of unpleasant stiffness. In our churches, schools, libraries, banks and other business places the same conditions prevail. We have achieved very well a feeling for the dignity, simplicity and strength of space. But we have not as yet learned all the lessons of preserving the sacredness of this space, yet giving it the life, expressiveness, emotional and imaginative suggestiveness of finely wrought design and well-harmonized color.

In fresco and sgraffitto we have arts that lend themselves to these ends as perhaps nothing else does. We have mastered and have an intelligent consciousness of the lessons and value of space. The opportunity is at hand for its permanent decoration. This is our next step—a phase in which an ancient art will find new birth in a new land, among a new people and their culture.

* * *

A NEW PARTNERSHIP

Mr. Earle B. Bertz announces that his architectural practice will be continued under the name of Bertz, Winter and Maury, a partnership consisting of Earle B. Bertz, Albert H. Winter and Charles F. Maury. The firm will maintain offices in the Shreve Building, San Francisco. The many friends of these gentlemen will be glad to hear of this new partnership, which will no doubt become one of the representative firms of San Francisco.

* * *

Reforestation of timber lands in western Oregon and Washington is a relatively simple and inexpensive process, the Forest Service of the Department of Agriculture has concluded as a result of a study of logging conditions in that district, a report on which has just been issued as the second of a series on practices to perpetuate forest growth.

* * *

American Institute of Steel Construction will convene October 25-29 at Pinehurst, N. C.

* * *

Genfire Steel Company is the new name of the General Fireproofing Building Products of Youngstown, Ohio.

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LOWERING INSURANCE COSTS

By the Insurance Counselor

[Similar articles on this vital subject will appear in coming issues.]

Architects have it in their power to exercise an important influence on the burning ratio and fire insurance losses and rates by specifying certain safeguards that have been shown by experience to have a fire-retardent tendency.

Among these safeguards might be mentioned fire doors in factories and similar occupancies. The value of fire doors is shown by a fire that occurred several months ago in the plant of the United States Products Corporation at San Jose, California. The plant consisted of two buildings, a "C" class warehouse of tile construction with composition roof, approximately 60 by 60 feet. Adjoining and exposing this plant with two openings was a frame cannery building approximately 50 by 100 feet. This building was of frame construction with an asbestos roof. When the frame cannery was burned, the warehouse was saved by double standard fire doors which the engineering department of a large fire insurance company had insisted should be installed to close the openings between the cannery and warehouse. Although the fire doors were warped and twisted by the heat, the fire did not penetrate through the interior. The loss on the cannery, including building and equipment, was about $100,000. The warehouse with contents was valued at approximately $290,000. The installation of the double fire doors covering the two openings referred to cost less than $1,000 and undoubtedly saved the warehouse and contents valued at $290,000. It is significant that the fire doors exposed to the cannery blaze were burned through and that the inner doors stopped the fire, showing that a slight difference in the cost between single and double fire doors in this case was an excellent investment. It is a safe rule to insist on double standard fire doors when a portion of the plant is of "B" or "C" class construction and exposed by a frame building.

VAULT DOORS

Tests have shown that unprotected steel loses approximately 70 per cent of its strength at 1000° F., a low temperature in a fire of even moderate severity. The result is that the outer door of the ordinary vault often warps and sags, permitting the flames to reach the valuable contents of the vault.

The U. S. Geological Survey report on the San Francisco fire and earthquake of 1906 contains the following comment on the facilities then in use for the protection of valuable records:

"To all external appearances, no doubt, the vaults looked like secure places in which to keep valuables; as a matter of fact, they were the flimsiest kind of shells, not capable of resisting any sort of determined attack from either fire or burglars. The tenant would have been better off without the vault, for in that case he probably would have carried his papers to some other point where they would have had a better chance to escape the fire."

A report of the committee on protection of records of the National Fire Protection Association lays down requirements for vault doors classified for the length of time that they are designed to withstand fire and the Underwriters Laboratories have been making hundreds of scientific tests of the fire-resistive qualities of various kinds of materials used in vault construction and all of this data may be obtained by any reputable architect or builder.

Fire-resistive construction, automatic sprinklers, inclosure of vertical openings, correction of hazards and elimination of combustible materials are vital factors in the reduction or removal of internal exposure.

SPRINKLER EQUIPMENT

A fire in the A. G. Pollard Company department store at

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Lowell, Massachusetts, burned an entire block in the heart of the city with a loss of $1,500,000. The chief of the fire department declared that the fire would not have been so disastrous if the Pollard Company had followed his suggestion to equip the store with automatic sprinklers. The State fire marshal of Massachusetts had also recommended sprinklers.

GARAGE SAVED BY SPRINKLERS

Caused probably by a short circuit in an automobile, fire burned a small inclosed car in a garage at Pittsfield, Massachusetts, and slightly damaged another car only a few feet away. The heat thus generated opened two sprinkler heads and extinguished the blaze. Nothing was known of the fire until the day-man arrived at seven in the morning. On the night of the fire the garage contained nearly 100 cars valued at about $128,000. The garage building is valued at approximately $50,000, making a total of $178,000, which undoubtedly was saved by the investment of a few thousand dollars in sprinkler equipment.

* * *

FIFTY YEARS OF FINE CRAFTSMANSHIP

The town of Santa Clara's major industry is that of the Pacific Manufacturing Company, pioneer manufacturers of custom millwork. It is a concern, with its beginnings in the late seventies. In all the years since its products have been specified by architects and contractors identified with some of the outstanding big building projects of the Pacific Coast. In recent years the Pacific Manufacturing Co. has supplied the interior millwork for such buildings as Palace Hotel, St. Francis Hotel, Del Monte Hotel, Telephone Building, Balfour Guthrie Building, Southern Pacific Building, Hobart Building, Commercial Union Building, Hunter-Dulin Building and others.

The plant had a rather romantic beginning. Its founder was the late J. P. Pierce, one of the original '49ers, who bought out the claims of a distracted prospector. Soon after, a harvest of gold was gathered and with a part of his profits Mr. Pierce bought an immense forest area in the Santa Cruz Mountains, which was subsequently developed.

To profitably use a portion of the timber wealth in his holdings, Mr. Pierce, in 1875, established a mill at Santa Clara to manufacture windmills and caskets. The business grew rapidly, and a few years later a department of general millwork was added and that has been the main business ever since. Pacific Manufacturing Co. products have found their way to all parts of the globe.

The business is still controlled by members of the Pierce family. A son of this founder, James H. Pierce, is president. A grandson, J. Lester Pierce, is vice-president and general manager. Between 400 and 500 men are employed in the Santa Clara plant the year around.

The most recent addition to the company's activities is the formation of a subsidiary, the Reinhold Partition Corporation, which makes and markets the Reinhold interchangeable wood and glass office partition. This is distinguished by a number of outstanding features, among them, conduiting to permit inclosed wiring, lacquer finish, and a quality appearance throughout. The partition was recently exhibited at the Detroit Convention of the National Association of Building Owners and Managers and there won high recognition. The company's announcements are now appearing in Pacific Coast Architect.

* * *

The Travertex Stone Company, with offices and factory at Carroll and Ingalls streets, San Francisco, is manufacturing a composition building material made in various shades and textures from natural travertin cast to shape and recut by hand to imitate stone.

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MONUMENTS of THE AGES

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In keeping with the high character of the appointments of the new Hollywood Hospital, the elevator units are Dahlstrom. To rich dignity of appearance, metal equipment by Dahlstrom adds the sterling quality that insures dependable and lasting service.

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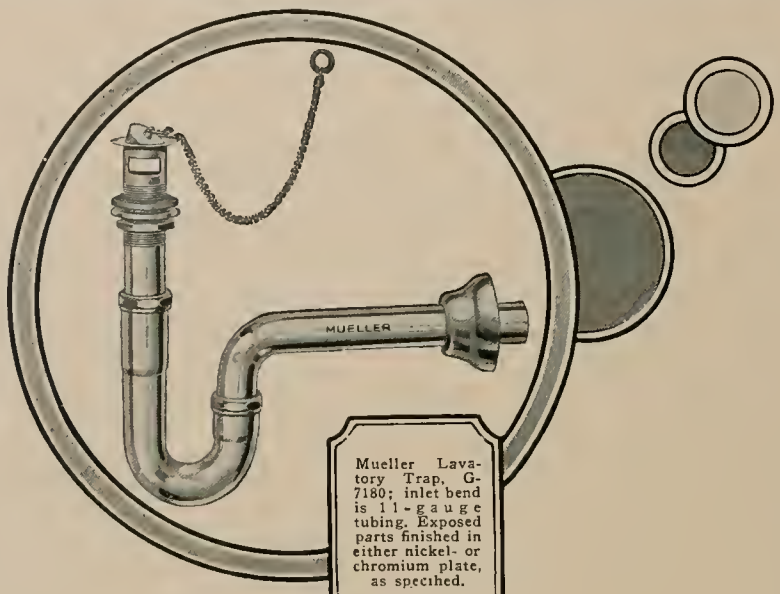

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NEW FIELD IN WOOD UTILIZATION

What promises to open up a new field in wood utilization is the end-matching system applied to softwood, according to a report just issued by the National Committee on Wood Utilization of the Department of Commerce.

Heretofore the end-matching principle, which means providing one end of a piece of lumber with a tongue and the other end with a groove, has only been applied to hardwood flooring. The committee now advocates the extension of this system to a number of softwood items, particularly for covering purposes, and inasmuch as we are using six times more softwood than hardwood, it can easily be seen that this innovation in lumber utilization will be of the greatest importance.

In the report sponsored by a special subcommittee organized for the purpose of investigating the uses of end-matched lumber and composed of leading architects, engineers, builders and lumbermen it is stated that end-matched softwood lumber will find its greatest application in building and construction for such purposes as flooring, sheathing, ceiling, siding, etc., but there are also many industrial outlets such as elevator construction, conveyors, car construction, large packing boxes, and a number of other purposes where a smooth joined surface is needed. The use of end-matched lumber represents a considerable economy to the consumer because it can be installed by anyone who can wield a hammer. It permits one hundred per cent utilization of the lumber because it is applied just like a ribbon cut off at the end, and the cut-off part used in starting the next tier. The consumer is also independent of length specifications, since any length from 1 or 2 feet and up can be used. The material has sufficient strength to permit the joints to occur between studs or supports for all ordinary purposes. End-matched lumber therefore enables utilization of short lengths (stock less than 8 feet) which heretofore has been considered as nonsalable in most instances. According to Mr. Axel H. Oxholm, director of the committee, this is the second project of a series which has for its object a closer utilization of our timber resources. It is obvious that a continued liberal supply of wood, now used as the principal raw material by more than forty per cent of the American industries, is dependent on the closest possible utilization because reforestation on a commercial scale will never be an economic success unless the mills can produce and market a sufficient quantity of forest products from each tree to make investment in reforestation profitable. The end-matching of lumber is therefore a considerable step in the direction of a greater utilization of timber, a matter which is truly of national importance.

The National Committee on Wood Utilization was organized by order of President Coolidge, and has for its chairman Secretary Hoover.

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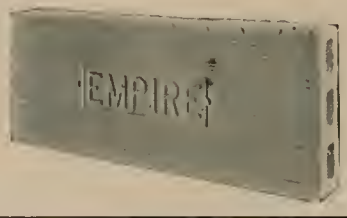

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CITY BUILDING IN THE NEW BUSINESS ERA*

City planning and building is rapidly erasing the imaginary corporate boundaries. The region, whether it be for a few miles around each small community or 50 or 60 miles around a metropolitan city, is now the unit for planning instead of the city itself.

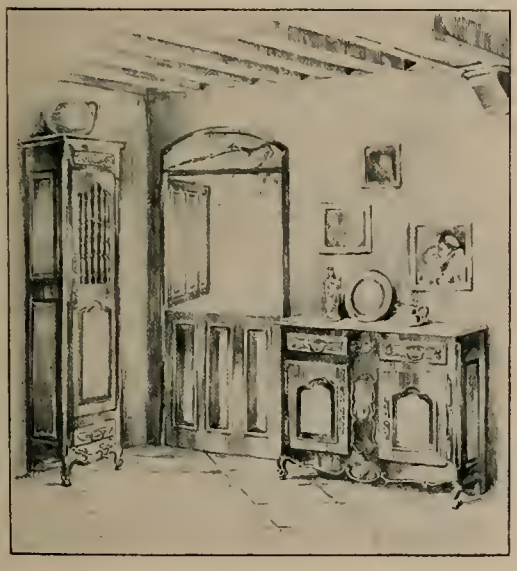
Almost overnight have sprung up a number of regional planning bodies which are solving many of the planning problems in the great metropolitan centers throughout the United States. In the region of Chicago a different science from the usual city planning scheme is being evolved and in two years has operated most successfully.

Here the regional planners have forecast, first, the expected population in all parts of the region as far ahead as 1950; next, they have brought together the Federal, State, county, city and village highway authorities to perfect a master highway and street plan which is being designed scientifically to care for the expected population.

Discovering that the amount of business property in use is directly in proportion to the population, the standard of fifty front feet of business property per 100 people has been adopted by subdividers and by zoning authorities to prevent the excess platting of retail business property and to keep it in relation to the expected population.

Park areas are being located and playground areas designed in the right location for the expected population. These general facts have been assembled by the Regional Planning Association and are being made available to every community as they fit their individual plans together into a master regional plan.

*From an address by Robert Kingery, secretary and assistant treasurer, Chicago Regional Planning Association, at Fifteenth Annual Meeting, Chamber of Commerce of the United States, Washington, D. C.



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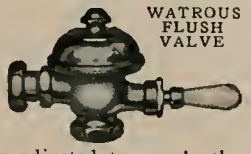

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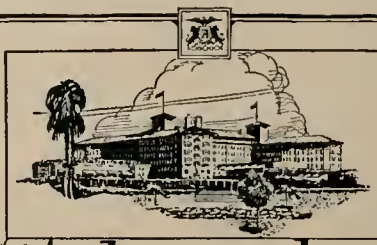

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Published by the Western States Publishing Corporation

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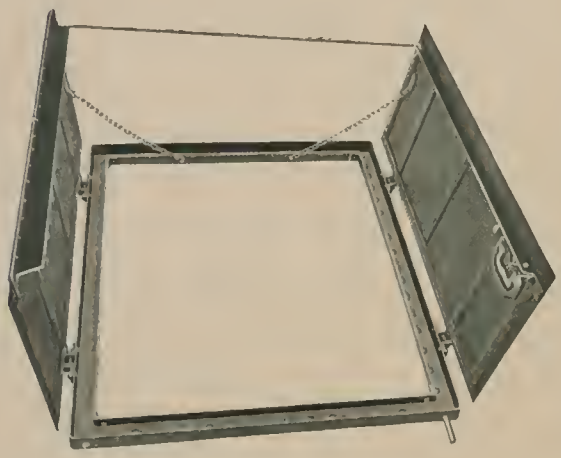

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ADVENTURES IN ARCHITECTURE

[BY HARRIS ALLEN, A. I. A.]

JUST three years ago, there were reviewed in this journal a number of buildings designed by Wallace Neff. Among other comments (and I shall take occasion to quote several) was the prophecy that his future development would be well worth watching. In the light of Mr. Neff's extraordinary vogue—one can call it nothing less—since that time, it is interesting to examine his recent work and note to what extent that development has progressed.

As was certainly to be expected, he has succeeded in establishing a distinctive style of his own; so that people exclaim "There is another Neff house" as they drive by. The layman doubtless attributes many houses wrongfully to Mr. Neff, for some of his characteristic features have been seized upon and reproduced with a frequency that is somewhat disconcerting, if flattering. (Many of these inspired adaptations are really very pleasing.)

In spite of this definite individuality which is now impressed upon his work, the "original and imaginative designing power" which was evident in those days has not become dulled. True, a few particularly Neffish features are constantly repeated with slight changes of detail—but in all probability these were insisted on by the client, indeed, may well have occasioned his engagement as architect. But his creative imagination is still very much in evidence. It is sometimes a little too much in evidence. Perhaps I should qualify this by saying, too much for the conservative, the student of tradition, the advocate of restraint and subtlety—all of which characteristics are supposed to form part of the equipment of the conventional critic.

This original, picturesque power of Mr. Neff's imaginative faculty is felt in every one of his designs, and his more definite control of it is a sign that he is becoming more mature. Three years ordinarily do not affect a young man materially; but three years of such intense activity as has been the case here, have some such effect as that of a greenhouse on a young and strong plant. It is rather wonderful that he should have accomplished so much (the buildings shown herewith form perhaps a twentieth, or less, of the work he has turned out) without some definite failures in design, through sheer lack of time for study.

To quote from our previous article: "He has imbued his compositions with a freeness, a variety of element, an irregular balance, which is all very delightful . . . . He paints from a bold palette . . . . Here is no delicate stylist who refines detail . . . . nor yet an impressionist who is vague and poetic . . . . rather, a vivid realist who paints with strong shadows and bold form and rich color . . . . what stunning stage settings some of these would make! . . . . 'picture' quality to a surprising degree . . . . the virile atmosphere which is characteristic of all Mr. Neff's work . . . . "

Now, this is all quite as true today, and it is one of the pleasantest things a critic ever finds to do, to realize that his enthusiasm was not ill-founded and that he can praise the developing powers of an artist just as whole-heartedly as he did the promise of a budding talent. And let us remember, that Mr. Neff is still a young man, and that he is still experimenting with form and shadow, acquiring an ever richer experience, an ever surer mastery of proportion and profile and balance. This may be called a "progress report"; and I repeat, his future will be well worth watching.

* * *

ARCHITECTURAL POSITIONS OPEN

To fill permanently positions in the office of the County Architect, the Los Angeles County Civil Service Commission, headquartered in the Hall of Records, will hold examinations for positions listed here on the following dates:

Assistant architect, salary $300 to $350 a month, October 5; senior architectural draftsman, salary $250 to $275 a month, October 14; architectural draftsman, salary $210 to $230 a month, September 23; and for similar position, salary $175 to $190 a month, September 30.

Examination for junior architectural draftsman, salary $130 to $140 a month, will be held October 7; student architectural draftsman, $100 to $110 a month, September 19; electrical draftsman, $225 to $250 a month, October 28; plumbing draftsman, $225 to $250, October 21.

* * *

The new Russ Building, San Francisco, which was officially opened September first, will be pictorially presented to the readers of PACIFIC COAST ARCHITECT in the October number.

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RESIDENCE OF MR. AND MRS. FRED C. THOMSON, BEVERLY HILLS, CALIFORNIA. WALLACE NEFF, ARCHITECT

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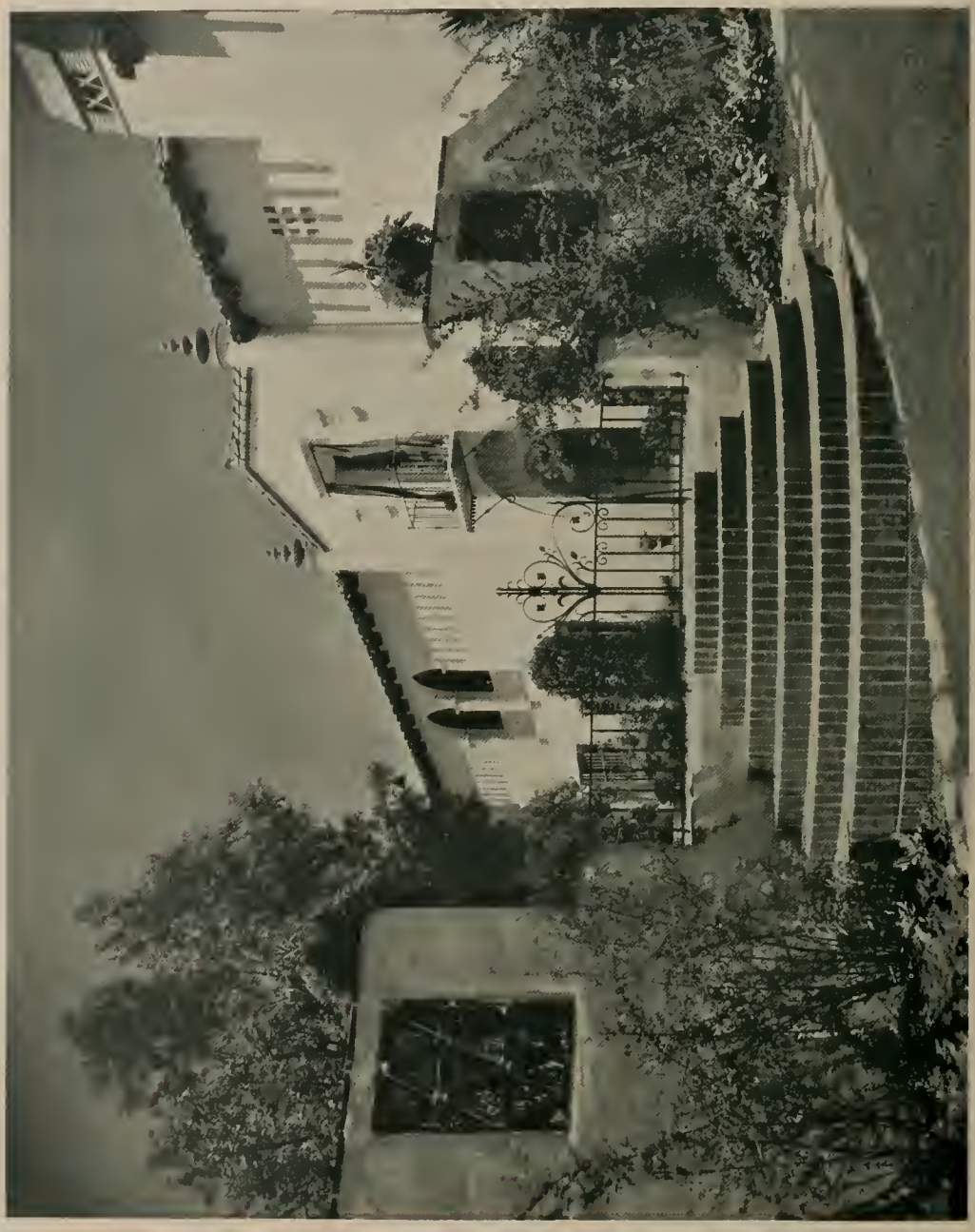

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RESIDENCE OF MR. AND MRS. J. C. ANDERSON, BEVERLY HILLS, CALIFORNIA. WALLACE NEFF, ARCHITECT

ABOVE—LIVING ROOM TERRACE; BELOW—LOGGIA; RESIDENCE OF MR. AND MRS. J. C. ANDERSON, BEVERLY HILLS, CALIFORNIA. WALLACE NEFF, ARCHITECT

ABOVE—GARAGE; BELOW—EXTERIOR DETAIL; RESIDENCE OF MR. AND MRS. J. C. ANDERSON, BEVERLY HILLS, CALIFORNIA. WALLACE NEFF, ARCHITECT

LIVING ROOM, RESIDENCE OF MR. AND MRS. J. C. ANDERSON, BEVERLY HILLS, CALIFORNIA
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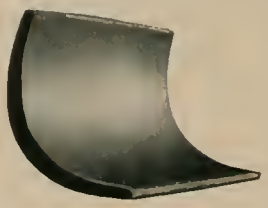

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WALLACE NEFF, ARCHITECT

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Burt L. Davis House, Crescent Park, Palo Alto, Calif. *R. W. Follmer, Contractor* *Chas. K. Sumner, Architect*

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LEFT—DINING ROOM, HOUSE OF W. C. VAN ANTWERP, BURLINGAME, CALIFORNIA. BAKEWELL AND BROWN, ARCHITECTS
RIGHT—LIVING ROOM, HOUSE OF DIGBY BROOKS, SAN FRANCISCO, CALIFORNIA. HENRY H. GUTTERSON, ARCHITECT

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INTERIOR DECORATING

THE PHILOSOPHY OF THE FIREPLACE

[BY ZOE A. BATTU]

SPEAKING from the romantic angle, there is little that can be said about the fireplace that has not been said before. Poets, writers, statesmen and the makers of songs have made it the symbol of all the wholesome virtues of home and family life. Disaster comes swiftly to the nation which abandons its firesides for the pursuit of frothy pleasures of doubtful value. But social soundness, individual and collective strength abides with the people who find their greatest joys upon the family hearthstone.

We have only to look upon some of the degenerate and misfit fireplaces about us to perceive that this philosophy of the hearthstone is not far-fetched. We may well cry, "O tempora! O mores!" when we see some of the graceless substitutes for fireplaces that are found in many homes, or when we see fireplaces good enough in themselves placed in rooms with which they have no artistic, symbolical or emotional relationship. But the lowest level of degeneracy is reached when we go into a house where the hearthstone has never had a fire kindled upon it because it will dirty "the nice new bricks," or where some unholy mechanical device is installed which gives a ghastly imitation of flames. Who, indeed, can be condemned for seeking solace and diversion outside of the home in such cases?

Happily, the collection of fireplaces shown here, while it may not be perfect and complete, escapes the stigma of artificiality and substitution. The collection, at least,

Library, Women's City Club, San Francisco
Bliss and Faville, Architects

Tile Mantel, Studio of Eri H. Richardson
San Francisco

may serve to convey something of the fine dignity; the sort of lordly graciousness only a fireplace can achieve in the hands of one who realizes its place in the limitations and possibilities of a room, in contrast to the forlorn, ungainly, alien result of the builder who puts in fireplaces for the mere sake of putting them in.

Factors that contribute largely to the complete success of the fireplace are those which have to do with its mechanical construction. No fireplace, however outwardly pleasing in design, can grow old gracefully unless its inner mechanism functions smoothly. Fortunately the engineering problems involved in fireplace construction are greatly simplified and safely standardized in the several very excellent makes of dampers and fireplace forms now on the market.

These forms and dampers are made in a wide range of sizes. Each size has its proportions carefully gauged to assure the maximum of heat being thrown into the room, rather than allowing it to escape up the chimney. The design of these mechanical units embodies features that facilitate easy drawing and the carrying off of smoke and gases. Finally, they are so sized and constructed that the chimney builder in putting them in place is compelled to lay the masonry so that the height and depth of the fireplace, the opening of the chimney throat, the curve of the fireback and pitch of the chimney sides are all correctly adjusted to assure satisfactory functioning of the fireplace under all conditions of fuel, atmosphere and temperature.

These mechanical features having been thus simply dis-

[Concluded on page 53]

Above, left—Living Room, Residence of Mr. O. J. Barwick, Los Angeles. Henry F. Withey, Architect
Above, right—Living Room, Residence of Dr. W. H. McCabe, Oakland Harris Allen, Architect
Below, left—Lounge, Ritz-Carlton Cloister, Boca Raton, Florida. Designed by Addison Mizner
Below, right—Living Room, Residence of Mr. A. E. Cameron, Palos Verdes Estates. K. Cutter, Architect

·EDITORIAL·

The Why of the Institute

RECENTLY a pamphlet was sent to the architects of the United States giving information as to the object and program of the American Institute of Architects. Non-member architects are now, if such was not previously the case, in a position to judge whether the work of the Institute and the standards for which it stands are sufficiently important to justify and require their applications for membership.

Without regard to membership, architects everywhere, constantly, are availing themselves of schedules, forms, principles of practice, which have been established by the Institute as the National Organization of the architectural profession, and which are recognized by the courts as custom and precedent.

Since its founding in 1857, the members of the Institute have labored patiently and painstakingly, year after year, to stabilize architectural practice, to promote its aesthetic, scientific and practical efficiency, to make it of ever increasing service to society.

It is constantly studying local practices and problems; assembling these studies, co-ordinating them, suggesting improvements or solutions. Changing methods and materials and business relations require continual re-studies. Due to the Institute, better collaboration is steadily being established between architects and producers, government bureaus, the allied arts—the painter, the sculptor, the landscape architect, the craftsman.

Its Circular of Advice for the prospective builder has been distributed widely, giving clear information about the functions of the architect; a document much needed for the promotion of better understanding and better relations.

It has not created a Super-Trades-Union, a privileged class of professional monopolists. It pledges its members to maintain standards of professional behavior; it does not bind them to maintain a price standard. The Schedule of Charges has never been mandatory; but as it is based upon a fair return for adequate services, it is a protection to every architect against quackery.

It is difficult to see how any conscientious architect can accept the benefits of such a national institution without feeling the obligation to register himself as a participant in its program of service. Every man knows in his heart what his duty is to the profession and the public—and whether he is qualified to measure up to the standards which membership in the Institute implies, and requires. And there is a real satisfaction in definitely declaring one's self on the side of honorable public service.

* * *

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The California Stucco Products Company, San Francisco, announces that Mr. E. J. Kennedy will head their Department of Technical Service. This department is prepared to furnish expert advice on matters of stucco texture, color, application, mixture, backing and every detail necessary to the successful use of exterior and interior stucco, both before and during the construction period. Upon the selection of a sample by the architect, the Company is prepared to follow up the work with all necessary attention, until properly completed.

Mr. John Woodyard is also associated with the Company in this department.

* * *

The National Association of Ornamental Iron and Bronze Manufacturers will meet at West Baden, Indiana, on September 20, 21 and 22 for the twentieth annual convention.

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INSTITUTE AND CLUB MEETINGS

NORTHERN CALIFORNIA CHAPTER, A.I.A.

NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held September 20, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at seventy-five cents per plate.

* * *

ALAMEDA CO. SOCIETY OF ARCHITECTS

September 5th was the date set for the election of officers, appointment of major committees and planning for activities in the forthcoming fall and winter season of the Alameda County Chapter of the A. I. A.

* * *

WASHINGTON STATE CHAPTER, A. I. A.

Headquarters, Seattle, Wash.

The annual outing meeting of June in which the Washington Srate Chapter, A. I. A., journeys to Tacoma, was particularly enjoyable this year since the trip was made from Seattle to Tacoma on the yachts of John Graham and Ted Geary. The day was divided between the homes and hospitality of Captain and Mrs. Griggs, Mr. Rhodes and the Tacoma Hotel, where dinner and enrertainment were provided.

During a brief business session, plans for the chapter's exhibit to be held in October were reported upon and discussed. The event will be held in the auditorium of Nelson & Frederick during the second and third weeks of October. Sufficient funds have been voted to cover the chapter's expenses in the affair and arrangements have been made for the publicity, so necessary to the success of such an exhibition.

* * *

WEST COAST WOODS ARCHITECTURAL COMPETITION

Resolution unanimously passed by the Washington State Chapter of the American Institute of Architects, August 12, 1927:

WHEREAS, the West Coast Lumber Trade Extension Bureau, together with Mr. C. W. Stimson, of Seattle, have conducted a notable and successful National Competition covering a problem in Domestic Architecture which involves the use of lumber in such manner as to promote varied artistic, architectural motives and effects, and

WHEREAS, the West Coast Lumber Trade Extension Bureau has from inception to completion of this competition shown the utmost deference to the ethics of the American Institute of Architects relating to competitions, maintaining at all times considerate and courteous relations with this institution through its Washington State Chapter which enjoyed the honor of sponsoring this competition, and

WHEREAS, refined and artistic architectural treatment and the economic, intelligent use of building materials are promoted by competitions of this character,

THEREFORE, BE IT RESOLVED, That the Washington State Chapter of the American Institute of Architects extend to the West Coast Lumber Trade Extension Bureau and Mr. C. W. Stimson our sincere congratulations on the successful issue of this competition, that we heartily commend the generous scope and vision which have been continuously evidenced by the Bureau and that we fully appreciate the valuable contribution which, by reason of this competition, has been made to the cause of good architecture.

AMERICAN INSTITUTE OF ARCHITECTS
WASHINGTON STATE CHAPTER
Signed: HARLAN THOMAS, *President*
H. A. MOLDENHOUR, *Secretary*

Prize winning designs in the West Coast Woods Architectural Competition will be shown in the October number of PACIFIC COAST ARCHITECT.

* * *

ARCHITECTS' LEAGUE OF HOLLYWOOD

Summer sessions of The Architects' League of Hollywood have been a happy combination of good fellowship and soundly constructive programs.

Robert B. Stacy-Judd gave a series of three talks on Mayan and Aztec architecture during July and early August. The first talk of the series dealt with the probable origin and known history of the architectures; the second with their application and significance, and in the third talk the speaker showed modern examples of the work and further discussed its possible application in present-day architecture.

On August 17th, Conrad Buff gave a talk on "Dynamic Symmetry," a modern system of design which has interesting possibilities in the architectural world.

Louis Christian Mullgardt, one of California's best known architects, is spending the summer at the Hotel Del Monte

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COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER NINE

PLANNING LAW DECLARED VOID

A new law enacted recently by the California Legislature is declared void and ineffective in an opinion written by County Counsel Mattoon and Deputy Counsel McFadden for the Los Angeles Board of Supervisors. According to legal counsel, as far as powers purported to be imposed in counties for the creation of city planning commissions which would have strict control of plans for subdivisions, and considerable other powers, are concerned, the act is unconstitutional, because it violates that section of the state constitution which directs that the Legislature shall create counties with uniform systems of government.

Apparently, according to the opinion of the county attorneys, the new law leaves it discretionary with counties whether they shall set up planning commissions, and it would thus be possible for some counties to have one system of government and others a varying system.

* * *

OXNARD SEEKS TO LICENSE BUILDERS

Builders in Oxnard, California, are reported to be considering a proposal to follow Ventura in asking the enactment of a builders' license law.

Ordinance No. 316, passed by the Board of Trustees in Ventura, provides for licensing and bonding of persons, firms and corporations engaged in the business of erecting or constructing buildings. The ordinance exempts an owner who builds or repairs his own dwelling. It further exempts any person who makes a minor alteration, if the total cost of the work does not exceed $300. The license fee provided for building contractors is $50 a year, and contractors must post $5,000 bond.

* * *

SANTA BARBARA CHANGES CODE

Changes in building regulations have been adopted in Santa Barbara to reduce requirements for uses of property relating to percentage of areas, sizes of rear and side yards and setback distance from streets. Apparently unnecessarily stringent regulations were put into effect during the alarmist period which held sway following the quake of 1925.

* * *

BUILDINGS TO BE NUMBERED

Amendment to the building law in San Francisco would require every building to be numbered with figures at least four inches high and so placed that they can be plainly seen from the street and of a different color than the building to which attached.

* * *

Donald M. Baker, consulting engineer and first vice-president of the American Association of Engineers, has been appointed a member of the Los Angeles City Planning Commission by Mayor George E. Cryer. The appointment was confirmed by the City Council.

KEEP IT QUIET

Learned scientists apparently have discovered a new peril; that the sun might explode and all inhabitants of the earth be blown to distraction or extinction or something. They also say that forty stars have exploded during the past twenty-five years. It remains to be seen if some sufferer from a psychological complex to regulate building for every possible contingency, no matter how remote, will suggest that all building construction be made safe against the explosion of sun and stars. And then someone is apt to recommend that buildings carry sun and star explosion insurance. In that event special sun and star inspectors would be the vogue.

* * *

MORE CHANGES IN L. A. CODE

Amendments proposed for adoption in the Los Angeles Building Ordinance would permit greater use of concrete block construction, and legalize the use of a new type of burned clay hollow block. A committee of the Los Angeles Chamber of Commerce, which is reported to have worked for the past two years on a code requirement to take care of lateral stresses that might develop under earthquake conditions, will submit the proposition for consideration by the Municipal Board of Building and Safety Commissioners.

* * *

DANCING AND STONE LAYING

It requires two and twelve-hundredths more calories of energy to dance the Charleston than is exerted by a stone mason, according to the profound statisticians of a physiological institute in Finland. Rated schedule for dancing the Charleston is 7.65 and the work of a stone mason 5.53. This perhaps accounts for the high cost of bricklaying.

* * *

NEW CITY JOB URGED

Assistant Superintendent of Building would be the title of a new position recommended to be created by the City Council of Los Angeles by J. J. Backus, superintendent of building. The position would be under jurisdiction of the Board of Building and Safety Commissioners and the salary $500 a month.

* * *

REDONDO SEEKS CODE AMENDMENTS

Permits for plastering and stucco, and probable licensing of plastering contractors, are contemplated in proposals before the Board of Trustees of Redondo Beach, California.

* * *

An ordinance adopted by the Board of Trustees of Hermosa Beach, California, on recommendation of F. C. Mead, building inspector, would regulate lathing, plastering and stucco work.

THE INSPECTOR

Simplified Short Form Building Code Urged

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-seventh of a series of articles on building codes.)

A PEEP AT THE BUILDING CODE OF THE FUTURE," recently published in this series of articles, apparently found many friends among readers. Letters assert this is an opportune time to obtain simplified building practice through simplified building regulation. It appears to be the consensus of opinion that the virtue of a building code lies in its effectiveness, and that readily understood requirements make for effectiveness. All of which is rather axiomatic, but lends emphasis to the rapidly changing viewpoint on the entire subject of municipal building regulation.

There is a growing demand for a building code written concisely and confined to its subject. It is pointed out that the weakness of the ordinary type of building code is lack of adherence to elementary fundamentals. Better informed code specialists realize the weakness of unwieldly, voluminous building ordinances which are relics of olden days when specialized professional building service was unknown. Yet it has been next to impossible to educate cities out of the mistaken viewpoint that a code to regulate building must of necessity be voluminous.

MASTER BUILDING CODE

The building code of the future might be described as a short form master code supplemented by a series of brief chapter codes, each complete in itself, dealing with specialized portions of building construction and specialized occupancies as the case may be. It will supersede the present type of building ordinance.

Major fundamental requirements for building over which municipalities may exercise police power jurisdiction easily may be written into a short building code so as to be applicable to about 90 per cent of all problems of building regulation. Intelligent enforcement would be facilitated thereby and the short form code would invite cooperation of the public, highly desirable and essential.

The study of almost any municipal building code makes obvious the fact that out of some 200 to 225 pages of closely printed content about 90 per cent is applicable to about 10 per cent of building; and about 75 per cent is data taken from standard specifications with which the building fraternity is familiar.

WILL SIMPLIFY PRACTICE

The popular building code of the future will avoid requiring that a property owner who desires to build a home, or perhaps a masonry building of one or two stories, shall read scores of pages of printed law in order to learn whether 2 x 4 stud is permissible or if a 12-inch brick wall will pass muster in a one-story garage.

The short form code will set out briefly requirements for permits, classes of building—divided into not more than four general classes—general fundamental requirements for wood framing, foundations, masonry walls, chimneys, interior construction, lathing and plastering and roof coverings. In that fashion it will cover the major regulations for building over which municipalities exercise jurisdiction in 90 per cent of all construction operations.

Special requirements to regulate hazardous occupancies and certain types of building will be covered in separate enactments, each complete within itself. These, too, can be written concisely, the better to be understood and more easily enforced.

To illustrate: Requirements of engineering, allowable assumptions, theory and design of reinforced concrete all could be set out in one specification. It would serve to inform quickly and intelligently all interested in that subject. Structural steel requirements could be handled in a like manner and special occupancy provisions, too, treated in separate short ordinances.

FOR SPECIALIZED OCCUPANCIES

The design and building of a school, hospital, jail, theater, public edifice and other structures used for specialized purposes are of no interest to the general run of the big army engaged in the building business who are compelled to use building codes daily. Informative data on these classes of building are of interest to the few concerned. Moreover, each of these classes of occupancy often involves special treatment. Consequently, they can be treated better if handled as separate ordinances.

Study of a building ordinance in a certain municipality reveals twenty pages of minute details for the construction of fire escapes on buildings of three or more stories in height. A vast amount of printed space is devoted to automatic fire sprinklers, gravity and pressure tanks, wet and dry standpipes and to smoke towers. All this verbiage is sandwiched between other relatively unimportant regulations, but of interest to those engaged in the construction of small wooden frame structures. Surely unrelated requirements which must necessarily be read by all in order to pick out what each wishes to learn from the code.

IT IS FEASIBLE

The feasibility of writing, in positive fashion and concisely, a general building code is proven by the fact that sanitary plumbing, electrical wiring and elevator construction are handled as separate enactments (not always concisely, however) and apart from the building ordinance. The same idea is adaptable for the design and construction of theaters. Every building has plumbing and electrical wiring, but every building is not a theater.

Study made of the building code, in a city that boasts of something like twenty legitimate theaters and perhaps less than one hundred picture shows, claims the distinction of having something like 200,000 homes, flats, small stores and the ordinary medium size structures. Yet scattered through the building code of that city there is about ten times as much space devoted to theater construction alone as all classes of small buildings. And it is this latter informative data that is of vital interest to a far greater number of readers.

The world do move, and simplified short form building codes will eventuate in the not far distant future. They will be adopted quickly because the expense of legal publication will be greatly lessened.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q. To whom can we address a complaint against an old wooden apartment house three stories high that has no outside iron fire escape? We thought there was a state law to compel all buildings to have outside fire escapes.

A. If the building in question is very old the chances are the provisions of the California State Housing Act are inapplicable, as its requirements are not retroactive regarding fire escapes. Suggest you first call on the building inspector to learn if the local ordinance is applicable to the condition complained of. The fire chief, health officer, police department and building inspector are all charged with the duty of enforcing housing, health, safety and building laws.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

NEW PLASTER LAW BOOSTS PRICE

Contractors have announced a 15 per cent increase in the cost of exterior work and a 10 per cent raise in the cost of interior lathing and plastering on account of more stringent requirements of the new plastering and lathing ordinance adopted in Los Angeles according to report from Van Nuys, borough of Los Angeles.

* * *

ALHAMBRA CITY MANAGER

A. E. Stockburger, formerly city manager of South Pasadena, has been appointed city manager of Alhambra to succeed M. H. Irvine, who resigned the position several weeks ago.

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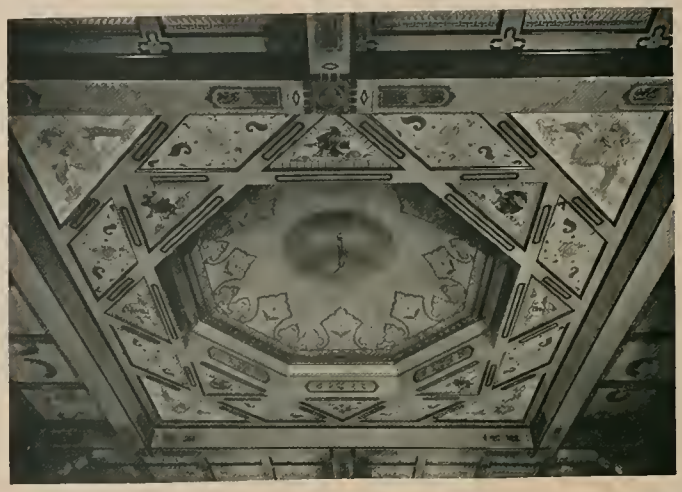
SHERE-SURREY

In this example, an old house in Shere, particular attention is called to the design of the chimney, starting from a heavy base and gradually lightening in its upward development. Notice the interesting manner in which the common brick is handled in the final finishing out of the chimney with the projecting courses and offsets in the face. ¶The bay at the left, one will note, has been hipped and the hips finished with half-round tiles which are not to be compared with the older form of bonnet tiles. ¶The windows on the first floor, which in this case open directly upon the highway, are closed by shutters operated from the outside, as it would not be practical to operate a shutter in any other manner where the sash swings out, as is the rule in all English work, the outswinging of the sash accounting for the absence of shutters in most examples. Upon the other hand, shutters are of frequent occurrence in continental work, the sash swinging in and permitting the operation of the shutter from the window opening.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of the Los Angeles Pressed Brick Company, from data collected at first hand in Europe.



DECORATIVE NOTES [A SERIES]

A Deliberately Chinese Interior

CHINESE DESIGN and color were used in an unusual room for entertainment ❧ ceiling in jade and black, blue, red and orange ❧ a silvered dome ❧ glazed and lacquered bronze walls ❧ black sash and base ❧ scarlet trim ❧ In the residence of Hans Nelson, San Francisco ❧ Chas. F. Strothoff, Architect ❧ Decorative treatment designed and executed by A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco, Cal.

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ORNAMENTAL IRON

BALCONY, PALAZZO GIA CALCIATI, PIACENZA

THE DECORATIVE USE OF IRON

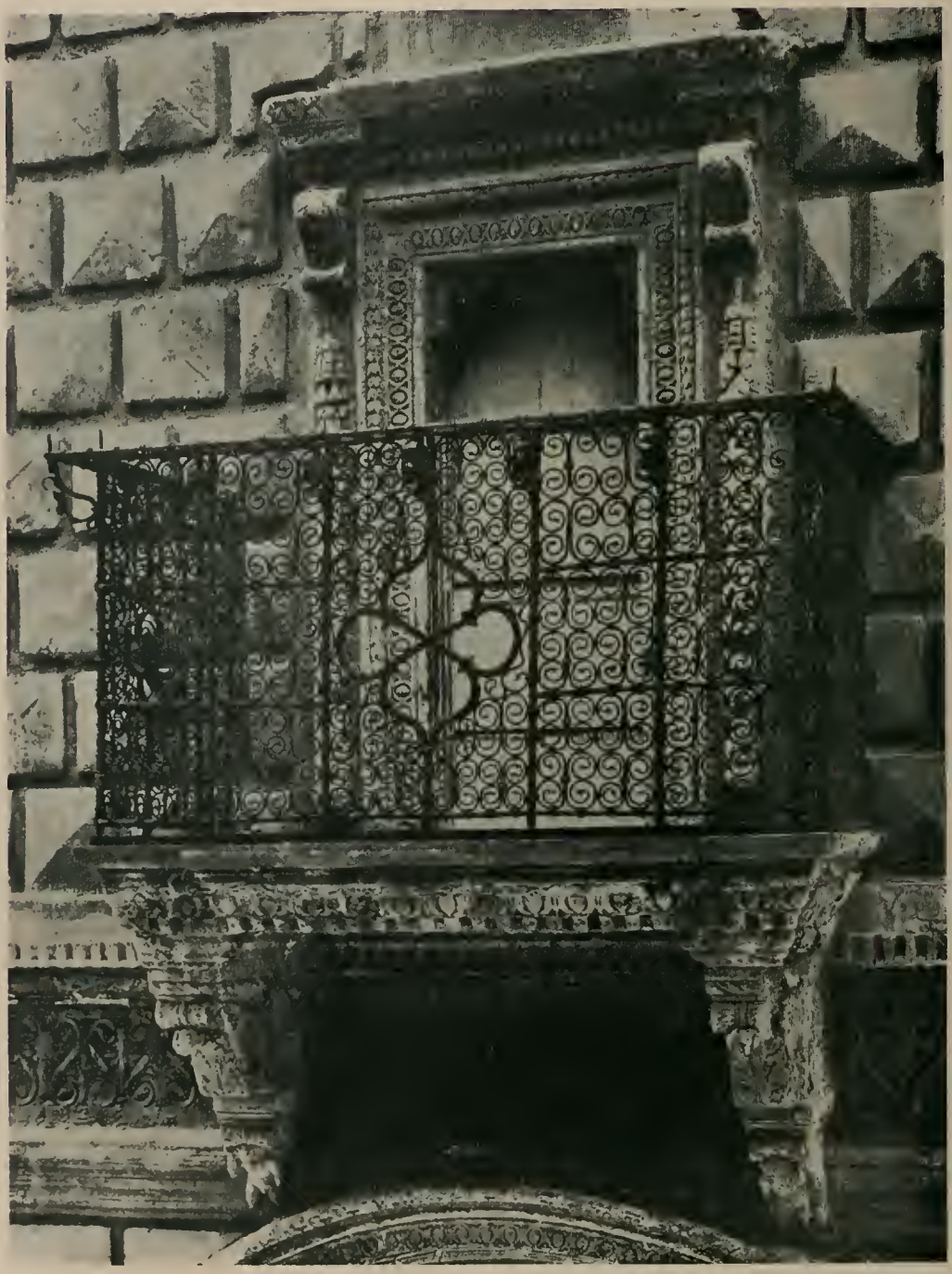
[BY HARRIS ALLEN, A.I.A.]

WITH the tremendous growth in popularity of the Latin or "Mediterranean" architectural motif on the Pacific Coast, there has developed naturally an increased use of iron for structural accessories. Formerly regarded as applicable almost entirely for public buildings, with the exception of an occasional balcony, ironwork played no part in the great mass of private work.

Now, however, to its qualities of strength and permanence have been added those of beauty and fitness, and the client demands iron for every type of building and in every conceivable form. As a consequence of this demand, of wider and keener competition, of the more exacting requirements of architect and decorator, the modern standard of craftsmanship has improved until the craft has today almost, if not quite, regained the mastery over metal that made Europe of the Middle Ages such a treasure-house of iron fabrication. Technical and shop equipment is, of course, tremendously developed; there yet remains the necessity for the human touch to overcome the monotony of machine-made exactness, "perfection." Under the spur of great demand, these artists in ironwork are being developed; and the importance of this material, and its uses, in the building industry, is becoming more and more evident daily.

Iron Stair Rail, Arezzo

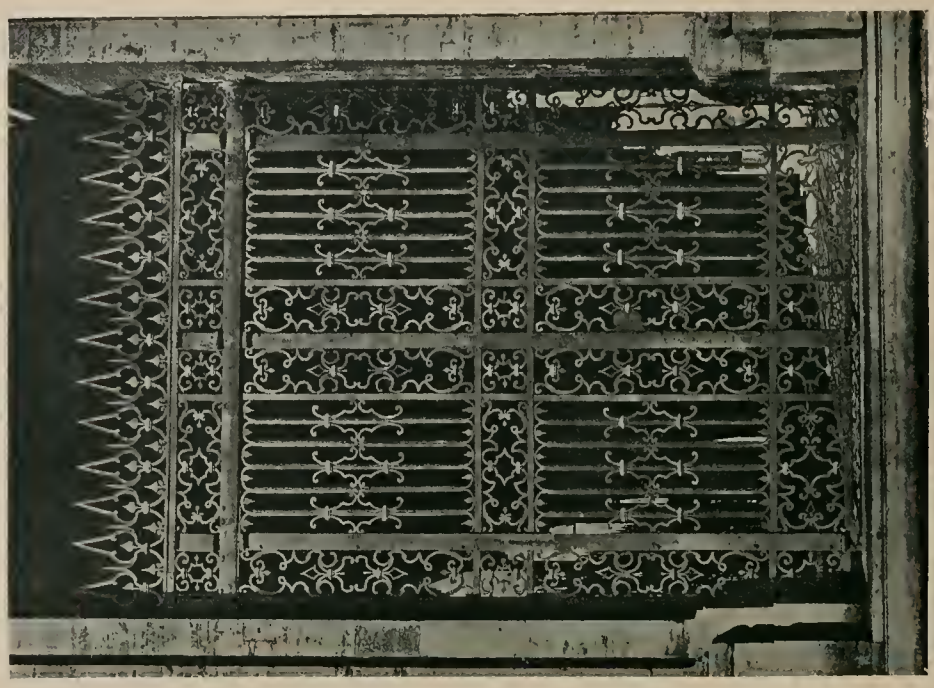
Recognizing that this is so, a series of articles is being prepared for publication in the Pacific Coast Architect, each of which will deal with a different type of ironwork or a different building distinguished for its use of iron. Illustrations of masterpieces from the Old World (such as those accompanying this introductory article) will be shown from time to time, and we can promise some very interesting comparisons with modern handiwork, whether inspired by old models or molded along new lines of design. To acquaint our readers with the possibilities of metal-working today, the really extraordinary progress that has been made within the last few years, will be well worth while. This series of monographs, when completed, should prove to be a valuable addition to the library of every architect; and of others connected with our building interests.

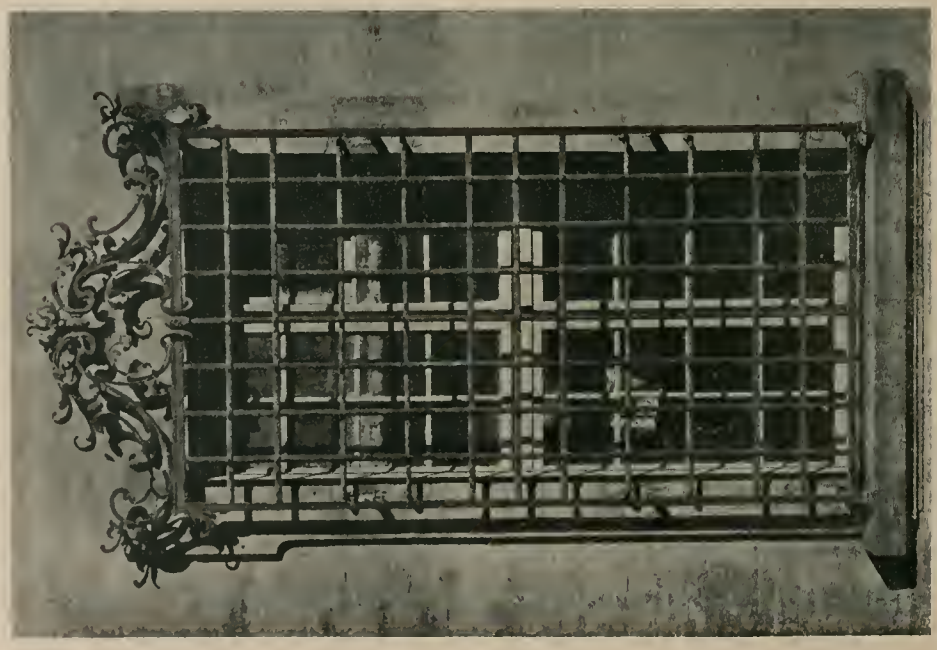


BALCONY IN PALAZZO BEVILACQUA, BOLOGNA

DETAIL OF CHANCEL SCREEN, MUSEUM, PALERMO

BALCONY, HOUSE IN CREMONA





LEFT—WINDOW, HOSPITAL IN MODENA; RIGHT—GATE IN CHURCH OF S. GIOVANNI LATERANO, ROME

THE PHILOSOPHY OF THE FIREPLACE

[Concluded from page 39]

posed of, the architect, homeowner and builder are free to work out what artistry they will upon the exterior design of the hearthstone. Here, of course, the materials, motifs and architectural periods that may be drawn upon are well nigh endless. But the fireplace, as the permanent decorative unit of a room must achieve the end of having strong interest and variety, while maintaining harmony with the spirit of the chamber and the manner in which the spirit is expressed.

Obviously, then, the problem of building a fireplace is one of capturing a spirit—a result which can hardly be realized by any one cut-and-dried formula. Every fireplace is a study in itself. If it is of the same material as the walls of the room, its scale and proportions; the molding of its lines and contours; its ornamentation with color or some other decorative device can make of it an unending joy, or a botchy, indifferent thing. If the material of the fireplace is different from that of the walls, it may easily have the appearance of something that has been "stuck on." But if the texture, color and unit dimensions of the contrasting material are selected and assembled so that they have unity and relationship with the quiet simplicity, the quaint chasteness, the sturdy ruggedness, the sumptuous luxury of the room, as the case may be, we have a fireplace with the strength of contrast and the virtues of proper relationship.

A hearthstone having these qualities is an ideal, attained, perhaps, by few builders. As a possession in a home, it is to be ranked with—possibly beyond—jewels, tapestries, rare paintings, statuary or what you will, for these things may be but symbols of the possession of many dollars and may carry no implication of genuine appreciation on the part of the owner. But the family whose home, however small, simple or inexpensive, has a fireplace which captures the imagination by its sheer charm, is a home whose people, if need be, could live life graciously, richly and well with only their fireplace and a few other simple possessions.

Living Room, house of W. C. Van Antwerp, Burlingame, California

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G. Albert Lansburgh, Architect — John Reid, Jr., Consulting Architect

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WEST COAST WOODS ARCHITECTURAL COMPETITION

Report of the Professional Adviser

IN THE early stages of architectural development in this country the colonists were directly subject to the English influence and it has only been since 1900 that our methods of thought have crystallized other than in British molds. It takes some time for architectural consciousness to develop. The last few years, however, appreciation of good taste, character, and design in the small house has progressed by leaps and bounds. This is partly due to increased wealth and leisure, but to a greater extent can be attributed to the stimulation given by publications and various small-house competitions.

In approaching the West Coast Woods Competition the exploitation of the Douglas fir, West Coast hemlock, Sitka spruce and Western red cedar was an intent. However, the Bureau had other purposes of almost equal value in mind. Without question such a contest should stimulate better character in house design; it was hoped that freedom from standardized and stultified methods would prevail; that familiarity with wood construction would be broadcast, and that interesting modes of developing the beauties of these woods would be made the subject of intense study.

From all of the above was developed the paragraph of the program entitled "Purpose and Intent of Competition," which is herewith quoted:

"The special purpose and intent of this competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas fir, West Coast hemlock, Sitka spruce and Western red cedar. It is the thought of the Bureau that the methods of use and beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments both in using and beautifying these products."

Next in order for selection were the considerations upon which the problem would be judged. Although each of these was not given a percentage they were placed in order of their value in the program. Thus, No. 1, "Novelty and originality in the treatment and use of woods native to the Pacific Northwest." No. 2, "Excellence and ingenuity of plans." No. 3, "Architectural merit of the design and fitness of the application to a frame house," and so on. So much for the preparation for the competition.

As to the result, there were over two hundred competitors submitting over double that number of drawings, the general character of which was very gratifying. Nineteen were thrown *hors de concours* for violating one or the other of the requirements of the program. The competition was international in scope. Drawings were received from Canada, England, France and Hawaii. The Jury was unanimous in its selection in the first and second prizes and the mentions were rated as given.

Respectfully submitted,
J. Lister Holmes,
Professional Adviser.

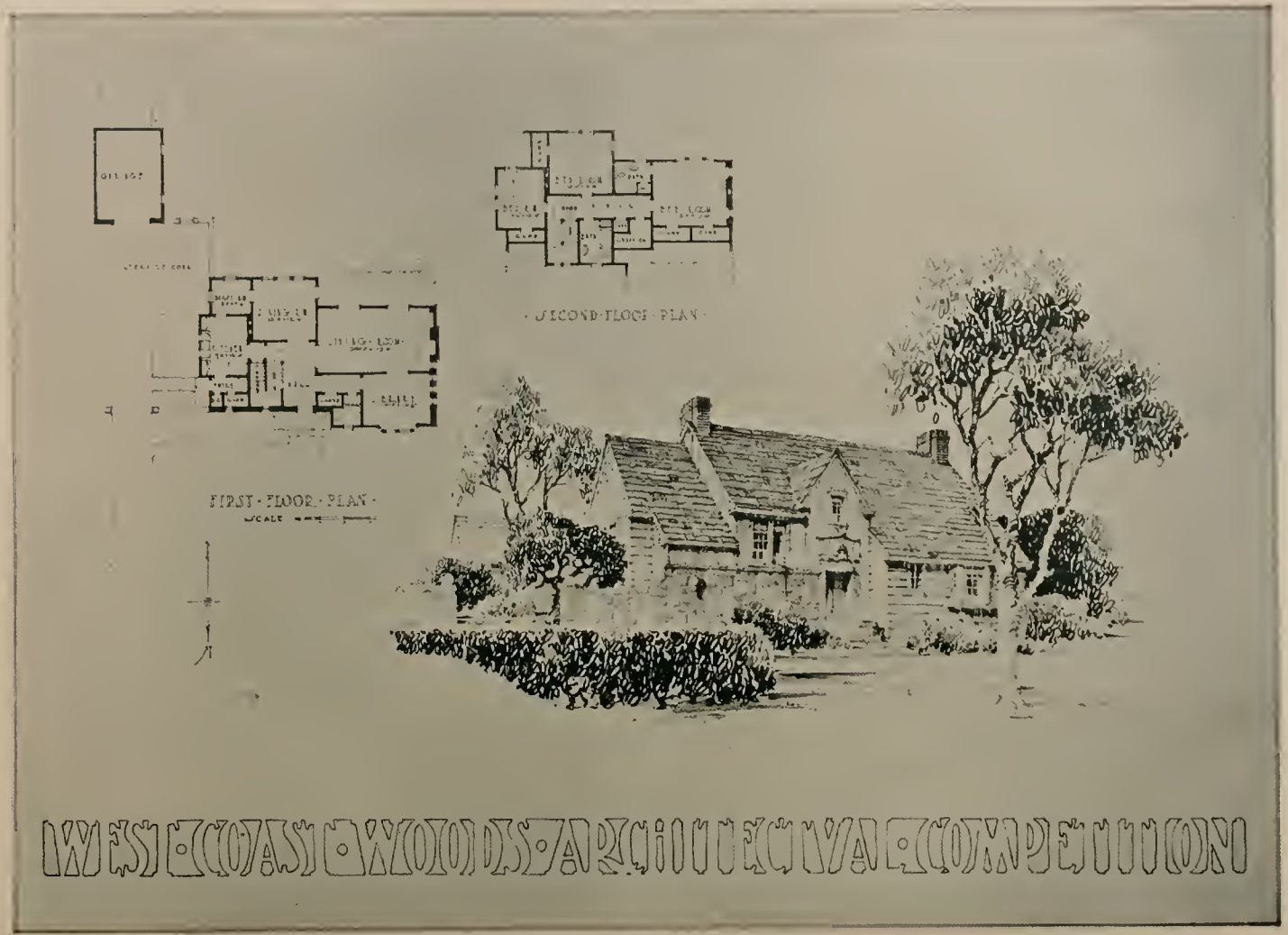
REPORT OF THE JURY

The Jury of Award in the "Architectural Competition for the Uses of West Coast Woods in Home Construction" begs to report its findings with respect to the 203 submissions, as follows:

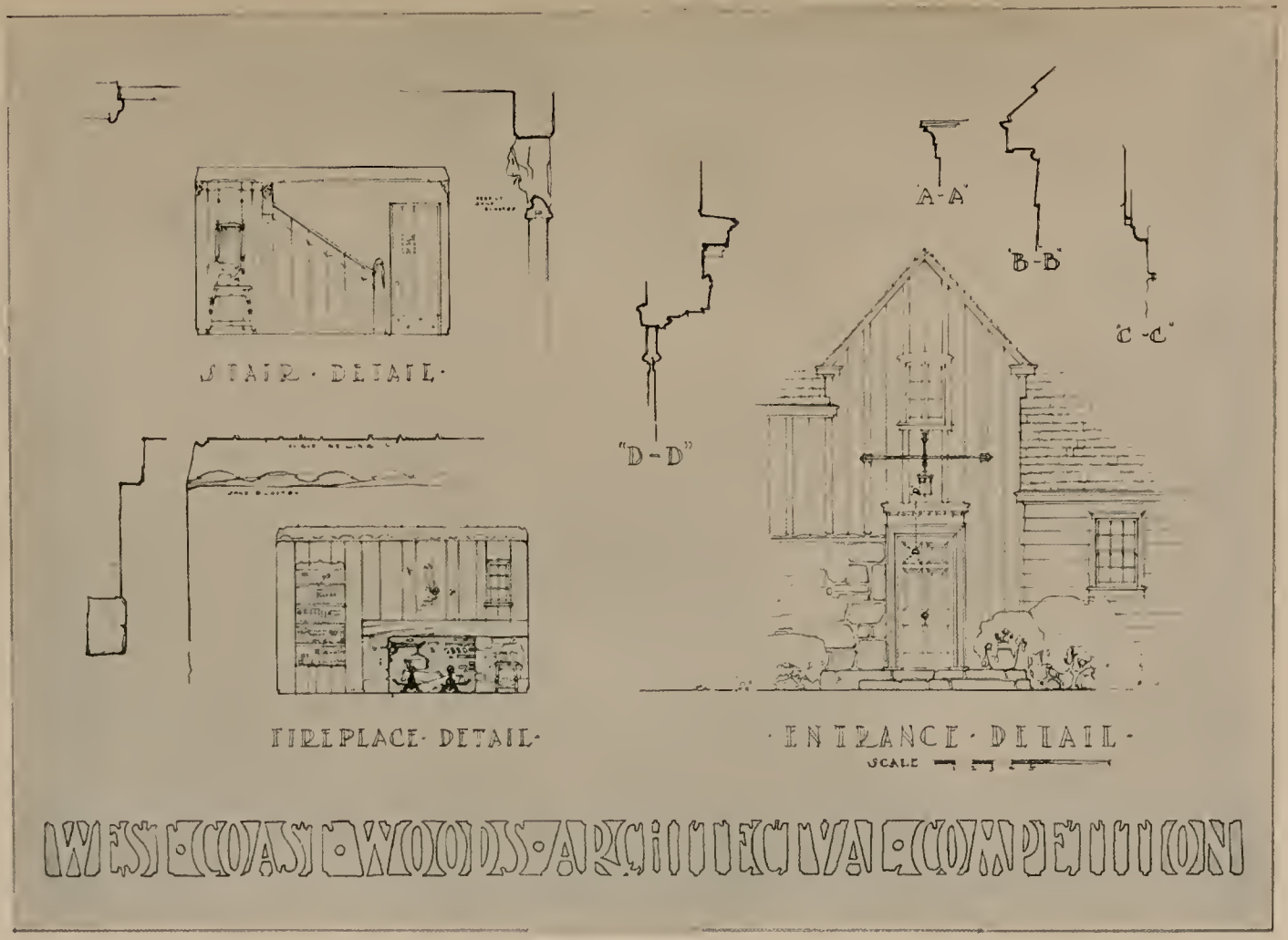
First prize	Drawing No. 7
Second prize	Drawing No. 136
First mention	Drawing No. 76
Second mention	Drawing No. 96
Third mention	Drawing No. 17
Fourth mention	Drawing No. 72
Fifth mention	Drawing No. 29
Sixth mention	Drawing No. 146
Seventh mention	Drawing No. 25
Eighth mention	Drawing No. 114
Ninth mention	Drawing No. 64
Tenth mention	Drawing No. 14

Of the rest of the submissions, 17 were excluded, variously, on account of violation of the clearly stipulated conditions with respect to rendering, scale of plans, number of principal rooms, excessive use of materials other than wood, or the inexplicable presence of a symbol or device upon the drawings, while one submission was received after the date required for delivery. In some cases, otherwise interesting designs, as shown in perspective drawings, were

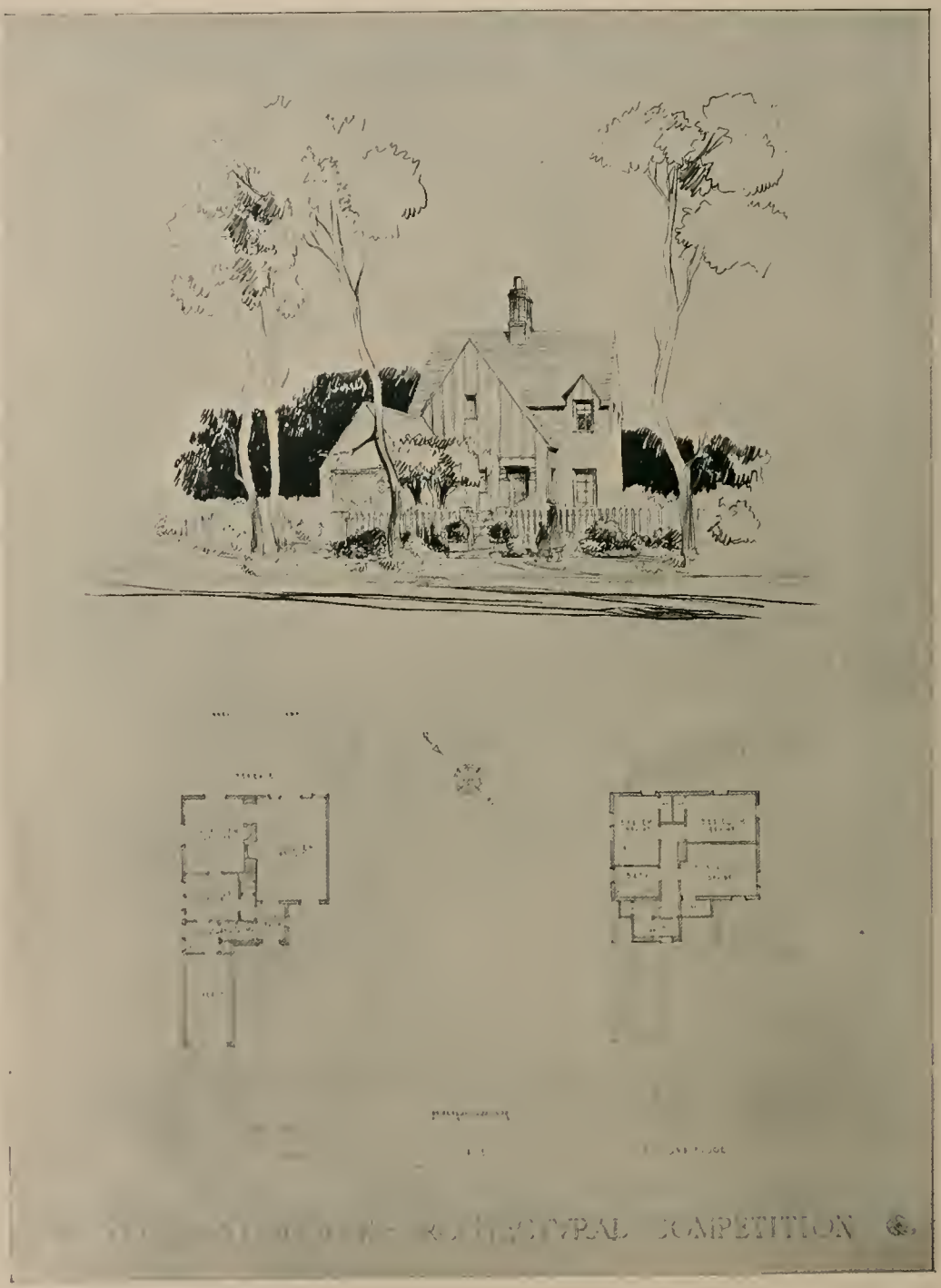
[Concluded on page 57]



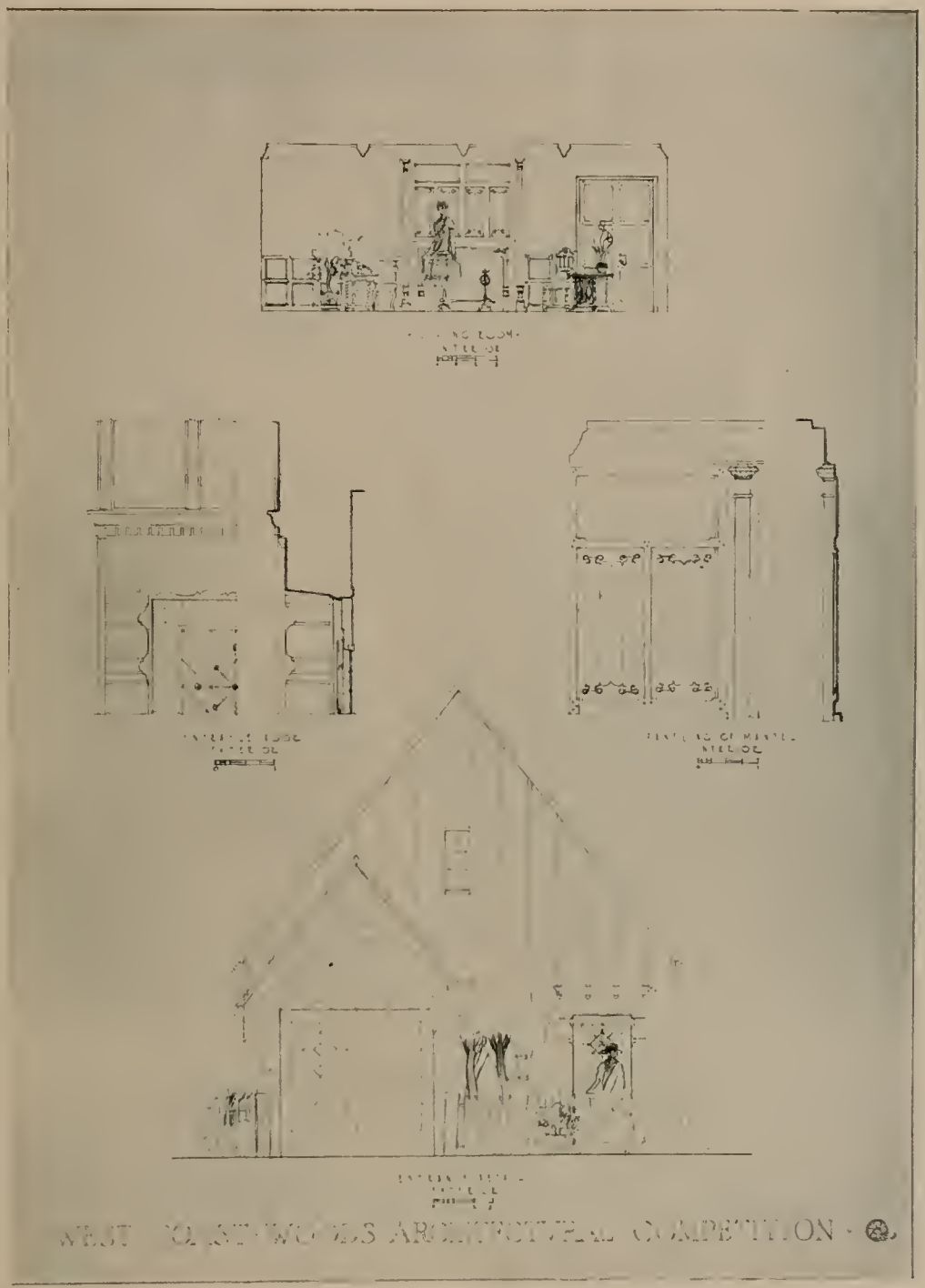
FIRST PRIZE, $2,000: DESIGN NO. 7 BY OTHO McCRACKIN, WITH MANN & CO., ARCHITECTS, HUTCHINSON, KANSAS



The standing finish in living-room, entrance hall and dining-room is to be of Douglas fir, the ceiling and fireplace beams to be hand hewn. All to be lightly sand blasted, after which a stencil of metal shall protect the surface exposing the design; this is to then be heavily sand blasted, after which a blowtorch is to be applied to surface in not too even a manner. ¶All to be stained a brownish gray, with portions of the design brought out in rich deep color. ¶The ceiling of the living-room is to be of V-cut ceiling, random widths, with simple designs at various unexpected points worked out as described above. ¶The vertical siding, as shown on front entrance detail, to be of Douglas fir, and is to have V-cut joint at center with battens covering the other joints. This siding is to be sand blasted before placing, and finished with a weather-gray stain as balance of siding.

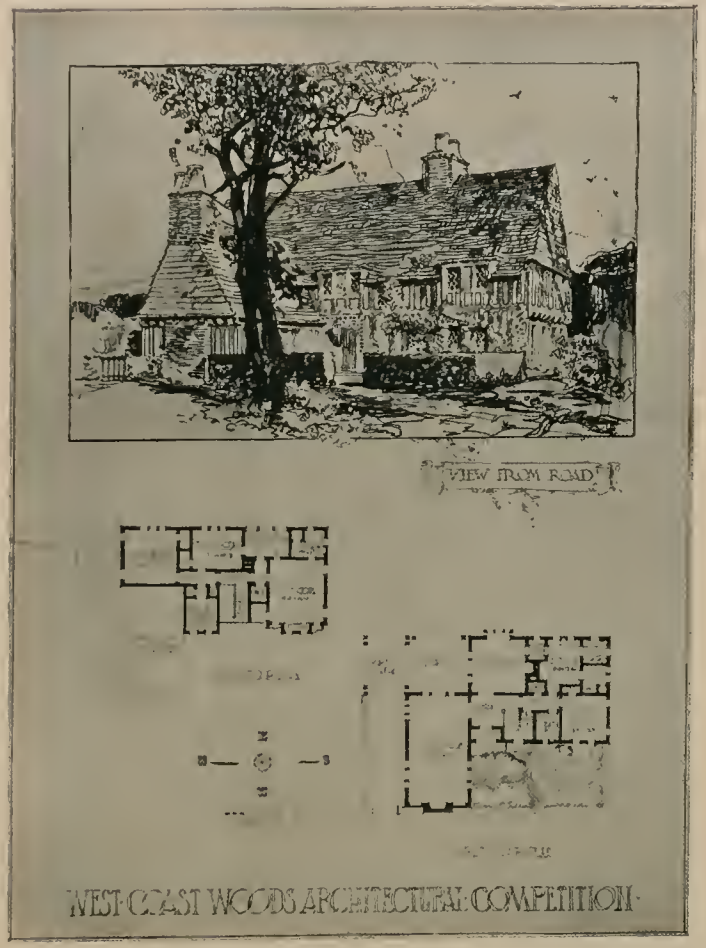


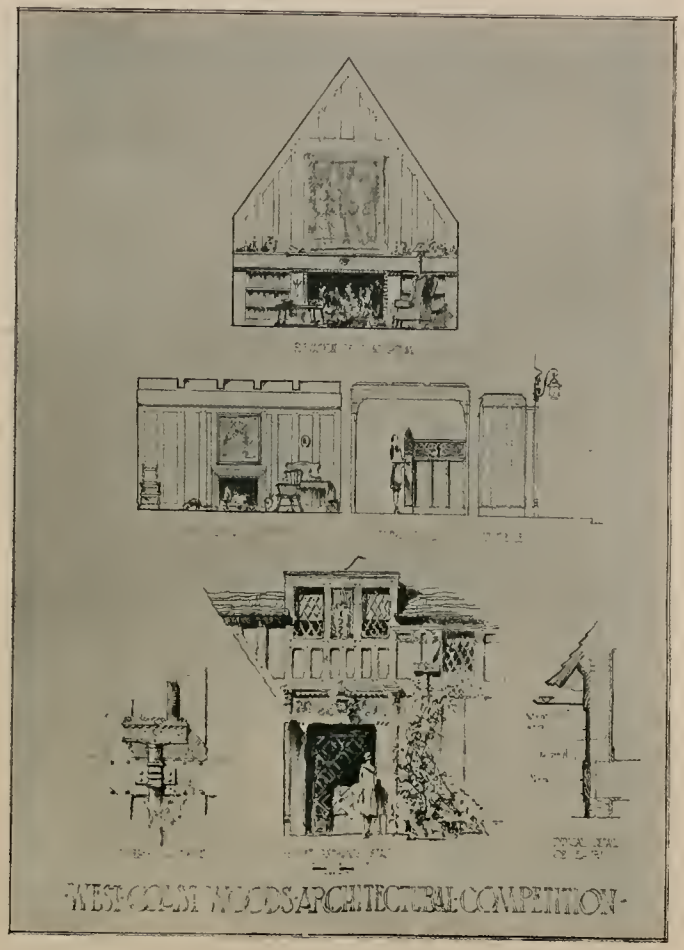
SECOND PRIZE, $500: DESIGN NO. 136, BY ANGUS McD. McSWEENEY, 250 SANTA PAULA AVENUE, SAN FRANCISCO, CALIFORNIA



SECOND PRIZE, $500; DESIGN NO. 136, BY ANGUS McD McSWEENEY, 250 SANTA PAULA AVE., SAN FRANCISCO.

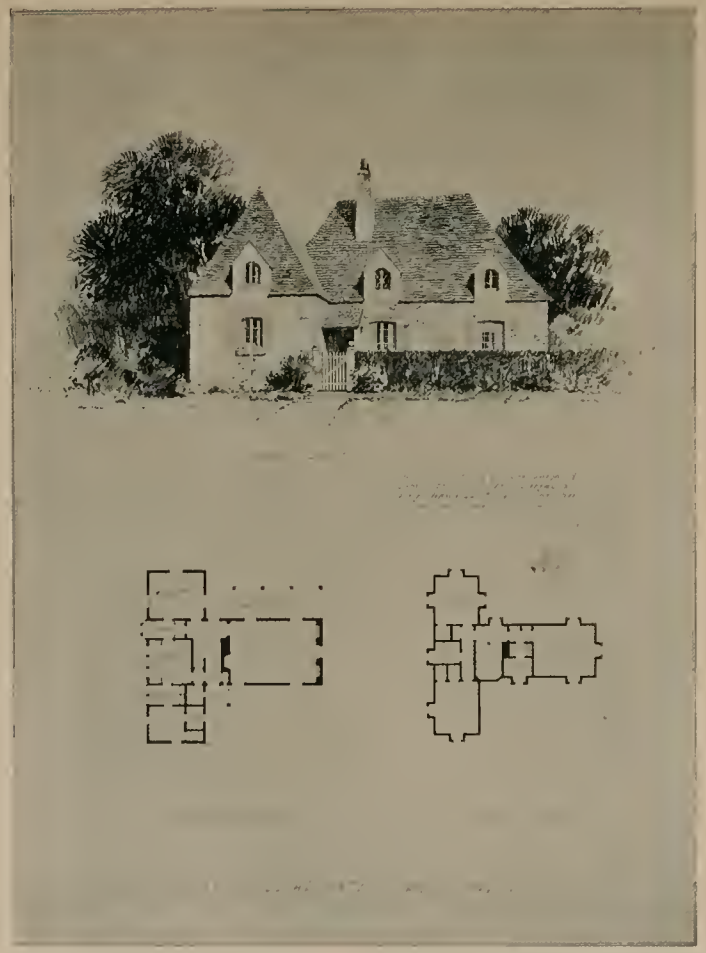
The accompanying designs and plans show a possible solution for an average city lot designed to produce a pleasing effect in a wood house. ¶On plans every effort was made that the arrangement of the rooms may be as simple and compact as possible, eliminating all unnecessary space and reducing the gross area to a minimum. ¶The exterior is to be entirely of red cedar. On the main front gable is flush boarding with moulded vertical battens that produce a pleasing effect in contrast with the special cut red cedar shingles as shown on the remainder of the house. The roof is of red cedar split shakes laid irregular and doubled at eaves. Main entrance and garage doors are red cedar. ¶The interior of living-room, dining-room and entry to have wood wainscot and wood beam ceilings of Douglas fir, sand blasted, stained and oiled. ¶All floors to be random width of thick planks, roughed with jackplane and stained and oiled. ¶The doors, cases, trims, and all other woodwork in interior to be Douglas fir. ¶The wall of exterior to be a weathered gray and roof stained green. Sash to be green.

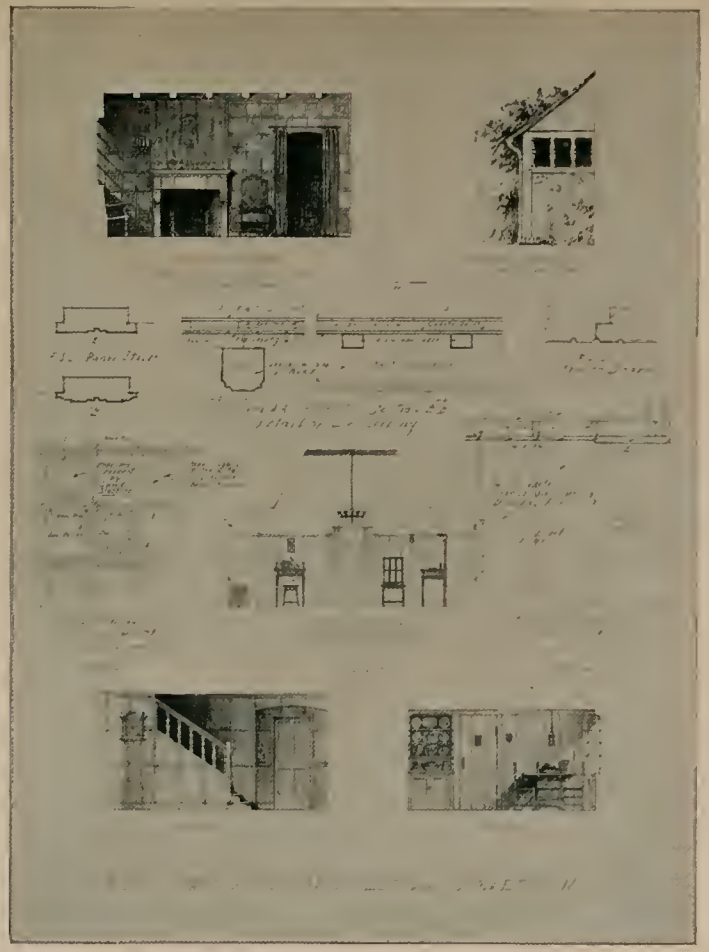




FIRST MENTION: DESIGN NO. 76, BY JOHN J. LANDON, ARCHITECT, 4350 BEVERLY BOULEVARD, LOS ANGELES, CALIFORNIA

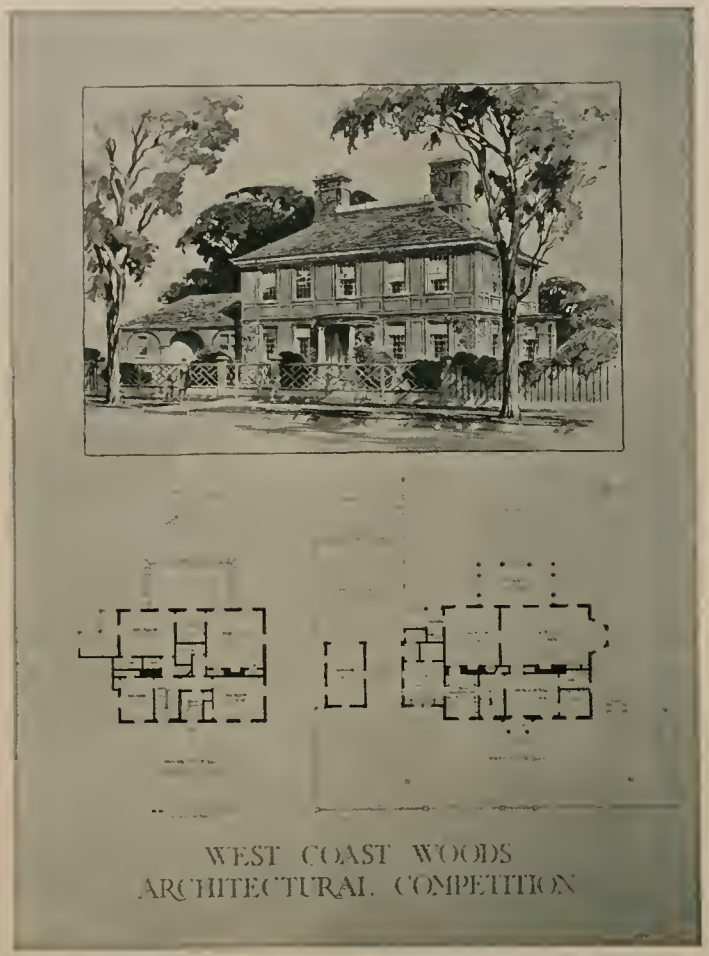
The possibilities of creating the charm of the cottages of Northern France with their steep pitched roofs, half timbered walls, carved beams, timbers, etc., in a house using woods of the West Coast seem almost unlimited and open a new and more pleasing field for wooden house construction. ¶A half timbered or paneled effect is obtained by the use of wide battens and extra wide panels, adze surface, chamfered edges and pegged at intersections. Battens stained darker than panels and rottenstone dusted over all. ¶The roof is of hand-split Western red shakes double ridges and eaves, exposing less of the shake to weather as they near the ridge. Shakes should be allowed to weather. ¶Entrance door carving, corbels, doors, door and window frames are to be sand blasted. ¶Interior paneling West Coast hemlock, beams and post Douglas fir, and all to be stained and antiqued. ¶Entrance hall, stair rail, Douglas fir with design sand blasted. ¶Dining-room panels of wide West Coast hemlock with 1x6" bats. Ceiling beamed with sand-blasted wood board. ¶Living-room having wood truss and showing framing construction. All Douglas fir. ¶Floor of wide boards pegged and grooved and stained dark brown.

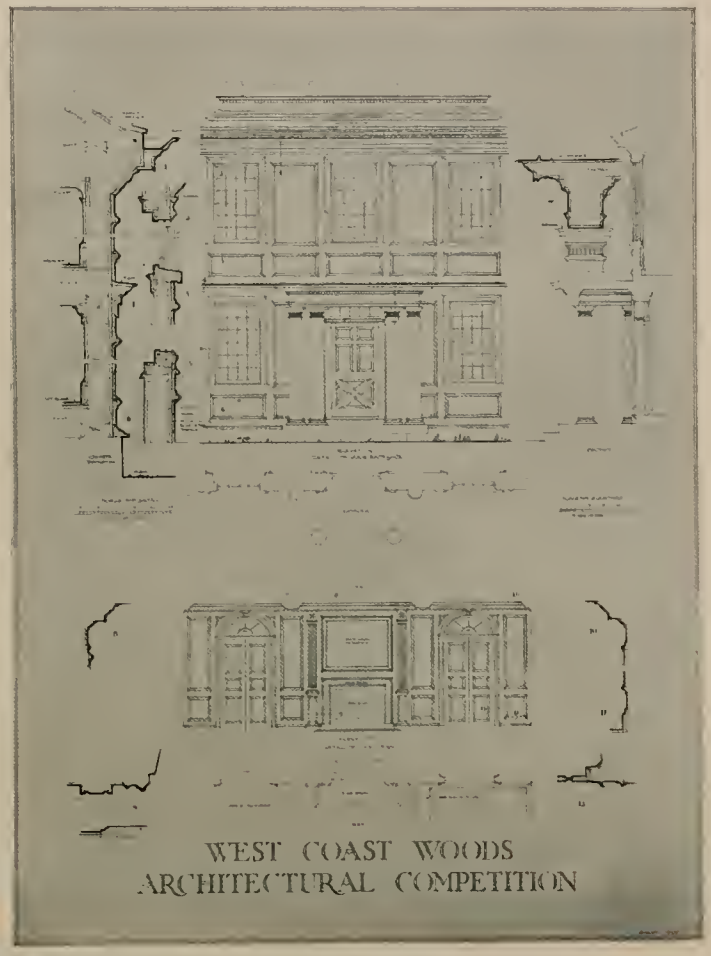




SECOND MENTION: DESIGN NO. 96, BY H. ROY KELLEY, ARCHITECT, 53 WEST COLORADO STREET, PASADENA, CALIFORNIA

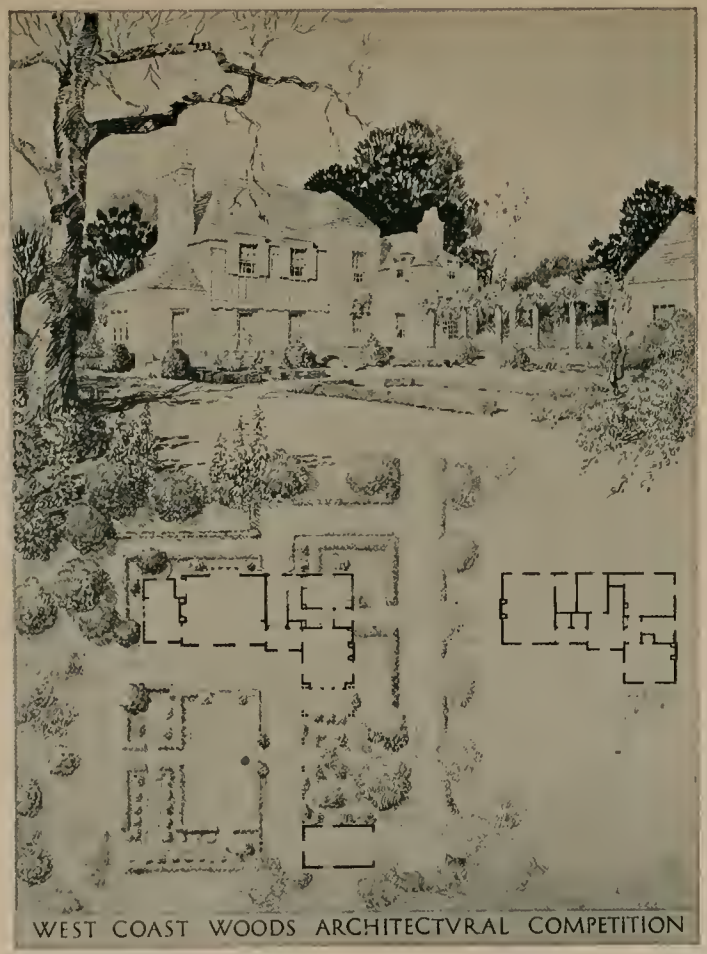
Vertical boards are 1¼"x16" Douglas fir, saw-surfaced, with shiplapped joint. (See details.) To be primed and back primed and set in white lead. ¶Quoins, trim, etc., are plane surfaced Douglas fir. ¶All woodwork painted in lead and oil paint, color as desired, and then overglazed with thin coat of stain, wiped out to give weathered effect. ¶Roof: Red cedar, straight-grained, hand-split shakes (left to weather). ¶Living-room: Fireplace end of living-room paneled in West Coast hemlock. Alternate panels to be treated with stenciled ornament in low relief by means of sand-blasting (see details). Ornament slightly tinted with polychrome before finishing. Finish one coat ground, one coat stain, wiped out and high-lighted and one coat liquid wax. ¶Ceiling, 12"x12" girders and 4"x6" beams, Douglas fir, all hand adzed. (These are structural members.) Ceiling over this to be 1"x8" board, V-jointed. Decorated with one coat of ground, one coat umber stain high-lighted, one coat liquid wax. On top of this lay Cabots Quilt and strip for finish floor of bedroom above. ¶Hall: Paneled in West Coast hemlock, one coat ground, three coats rub-varnish, hand rubbed to a dull finish. ¶Kitchen, pantry, bedroom cabinets, etc.: All woodwork Sitka spruce. ¶Floors: All floors to be edge-grained West Coast hemlock or edge-grained Douglas fir. ¶Closets: To be lined with Western red cedar. ¶Sash and frames: Sitka spruce.

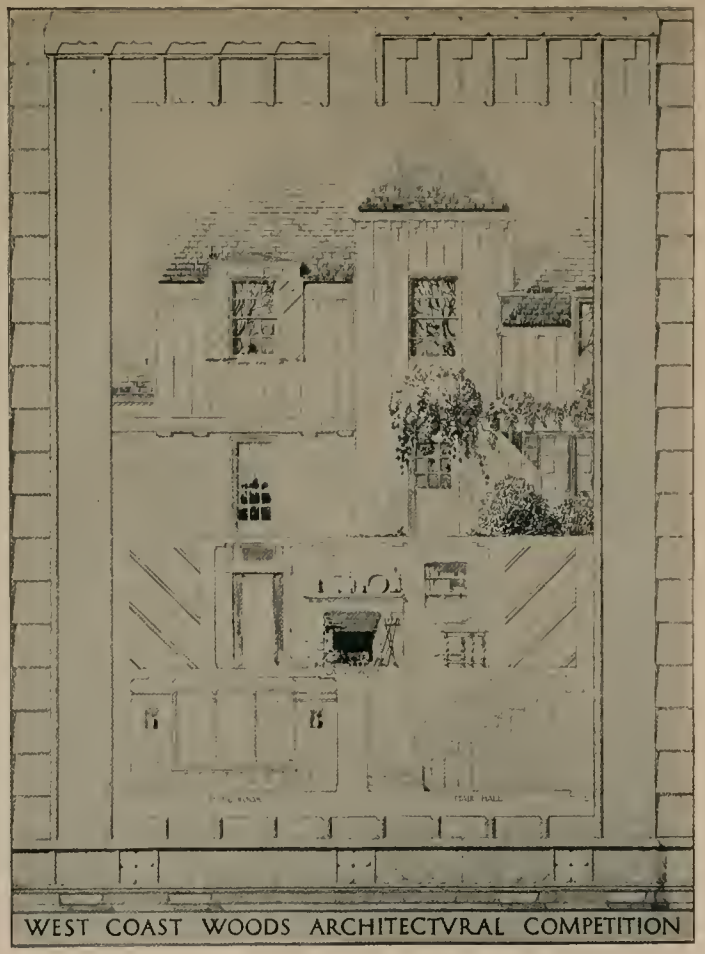




THIRD MENTION: DESIGN NO. 17, BY ALFRED COOKMAN CASS, ARCHITECT, 101 PARK AVENUE, NEW YORK, NEW YORK

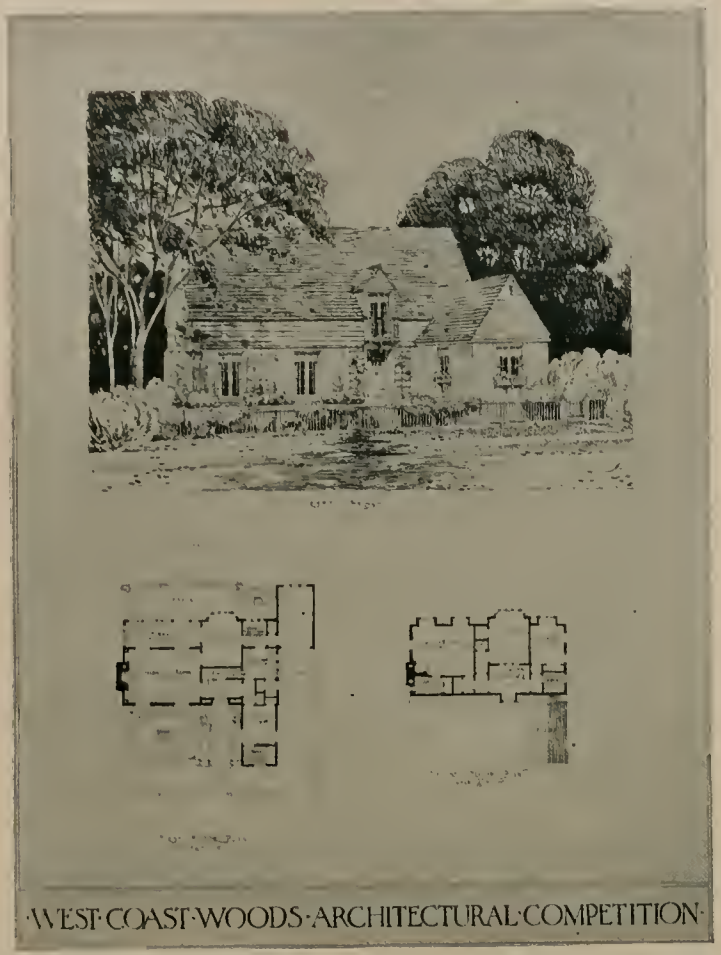
As the plan is fundamental, a rectangular unbroken shape is most economical, conserves heat, and a too picturesque roof will certainly become a leak in one's income. Fireplaces are best on internal walls. ¶The author entertains no prejudice against "Romantic" types of domestic work, but is convinced of the enduring freshness and elasticity of the "Classic" tradition in this field of composition. There is just as much vitality in it as there ever was, and just as much scope for the play of ingenious invention without transgressing the proprieties. ¶The author feels that a wider use of wood may be obtained by fairly conservative methods rather than by a too radical use of it. ¶The design submitted herewith is intended to provide a working basis for considerable variety in treatment of the woods used. Of the usual frame construction exterior walls are to be finished entirely with vertical grain Douglas fir, combed with a wire brush, or sand blasted and stained a light driftwood gray: the sash only painted white. ¶Fences, trellises and shingles of Western red cedar. ¶Living-room and dining-room paneled in West Coast hemlock, fumed or stained a light russet brown; floors of "rift sawed" fumed or stained wide boards.

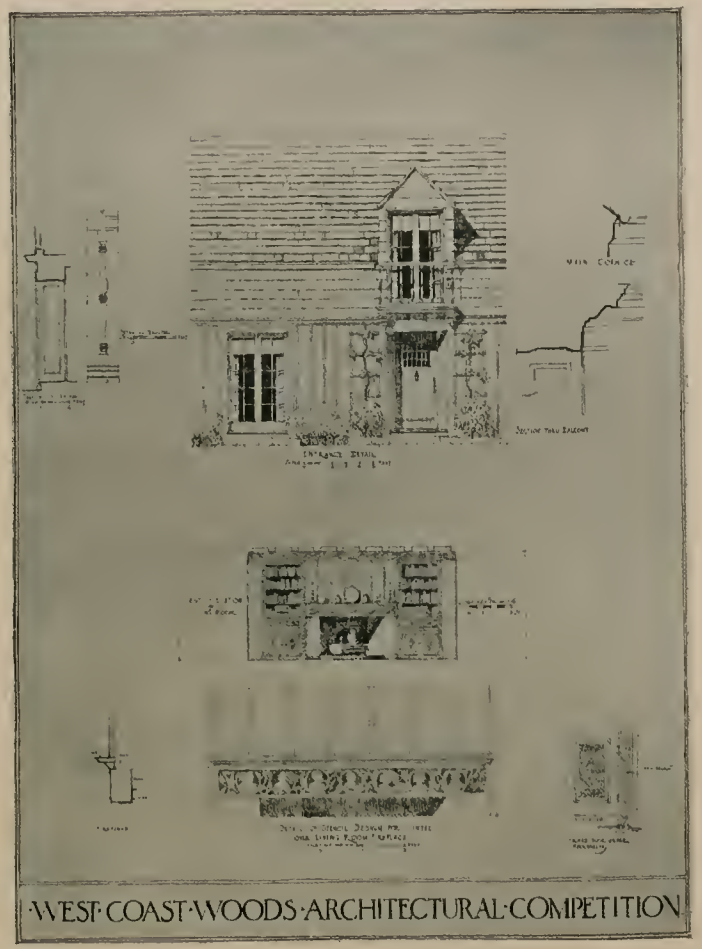




FOURTH MENTION: DESIGN NO. 72, BY LYLE SWIGER, ARCHITECT, 506 FLAT IRON BUILDING, ASHEVILLE, NORTH CAROLINA

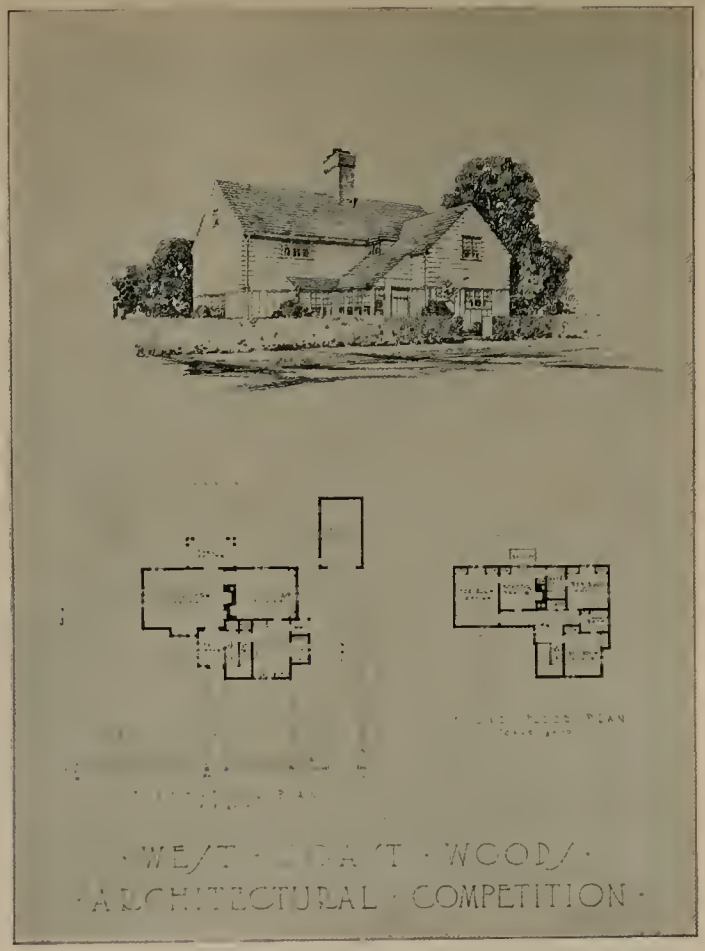
All structural timbers shall be dense select Douglas fir. ¶Door and window frames, interior and exterior, to be of selected Douglas fir. Lath of Sitka spruce. ¶The living-room and stair hall finish of Douglas fir, sand blasted to bring out the natural grain, acid stained and finished with clear matt varnish. ¶The dining-room and kitchen shall be finished in natural spruce. ¶All bedrooms and the sewing room, hemlock, with silver gray acid stain, and flat varnish. ¶All second floor closets lined with red cedar. ¶Flooring throughout the first and second floors of hemlock, 1⅛"x6" face, laid in short lengths and painted. ¶The roof shall be covered with straight-grained red cedar split shingles laid with copper nails. Shingles shall have a thickness of approximately 1" at the weathering end, creosoted and stained in variegated shades. ¶The exterior siding, clapboards, strips, dormer finish and exterior wood finish including hand-carved ornament shall be red cedar stained in a green gray shade.

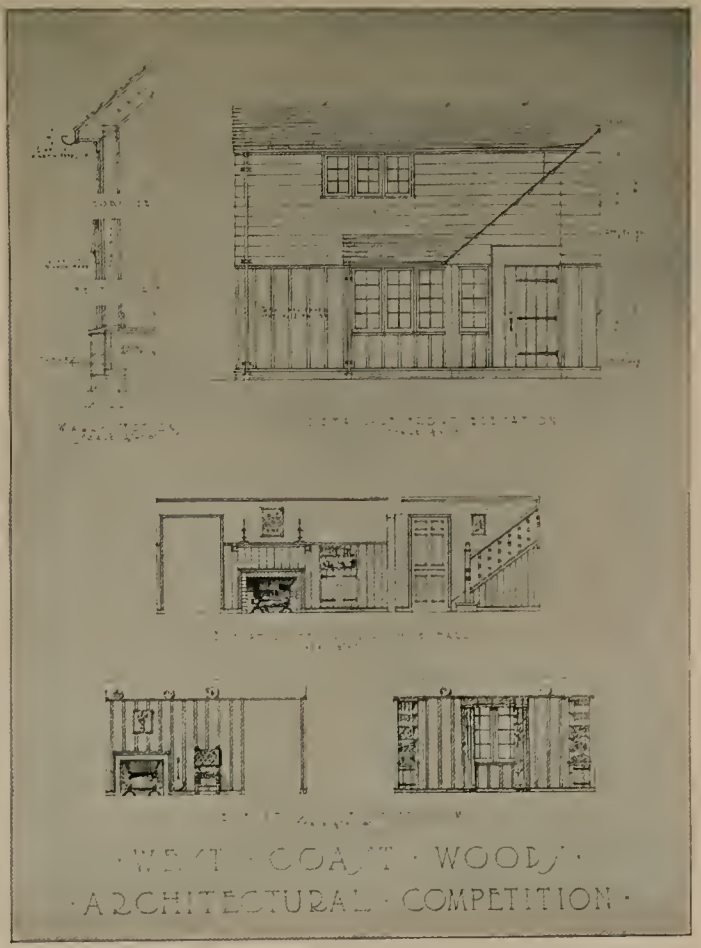




FIFTH MENTION: DESIGN NO. 29, BY FRANCIS KEALLY, ARCHITECT, 5 CHARLES STREET, NEW YORK, NEW YORK

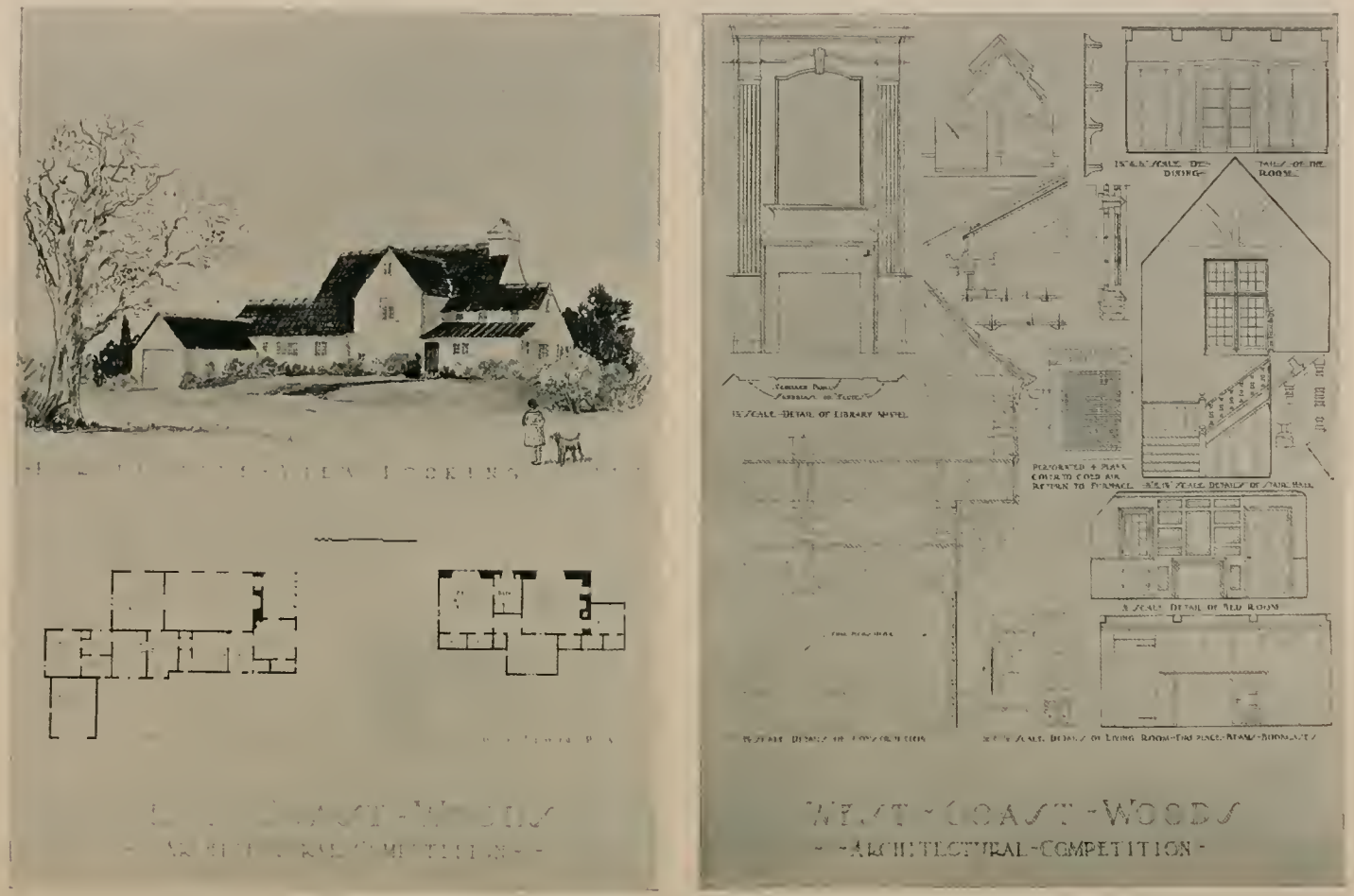
In this design it is the author's purpose to keep all the woods in their natural color. No painting is to be done. The architectural effect is to be gotten by staining only. ¶The exterior of the house is to be built of Sitka spruce on account of its uniform texture and its toughness. The spruce is to be stained its natural color. All the exterior doors, windows and trim are to be built of Douglas fir on account of its durability. ¶The interior finish, including all the paneling in the living-room, is to be built of Douglas fir. The living-room is to be stained in a soft shade of gray. Where the drawings indicate a stencil design, this part of the work is to be sand blasted by gluing onto the wood a stencil of heavy manila paper. Rough sand is then applied by sand blasting, using from 20 to 30 pounds pressure. When the sand blasting is finished, touches of red, yellow and blue are to be applied to bring out the raised portion of the design. Clear lacquer is to be used, except these colors. ¶All the flooring is to be West Coast hemlock. In the living-room planking 14" wide of West Coast hemlock is to be used. The floors are to be stained a natural finish. ¶The roof is to be shingles of Western red cedar. All closets to be lined with Western red cedar. ¶The breakfast nook and kitchen cupboards and sink are to be built of Sitka spruce. ¶All joists, floor beams and rafters are to be built of Douglas fir. ¶The fence is to be built of Western red cedar.





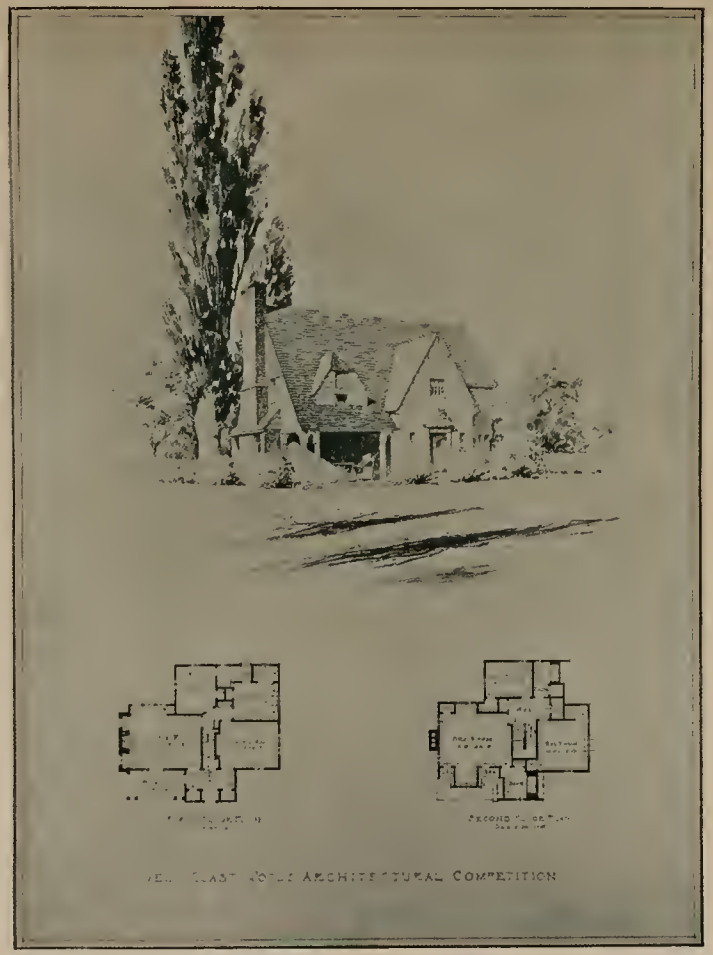
SIXTH MENTION: DESIGN NO. 146, BY FRANK S. CARSON, ARCHITECT, 309 VIRGINIA AVENUE, ANN ARBOR, MICHIGAN

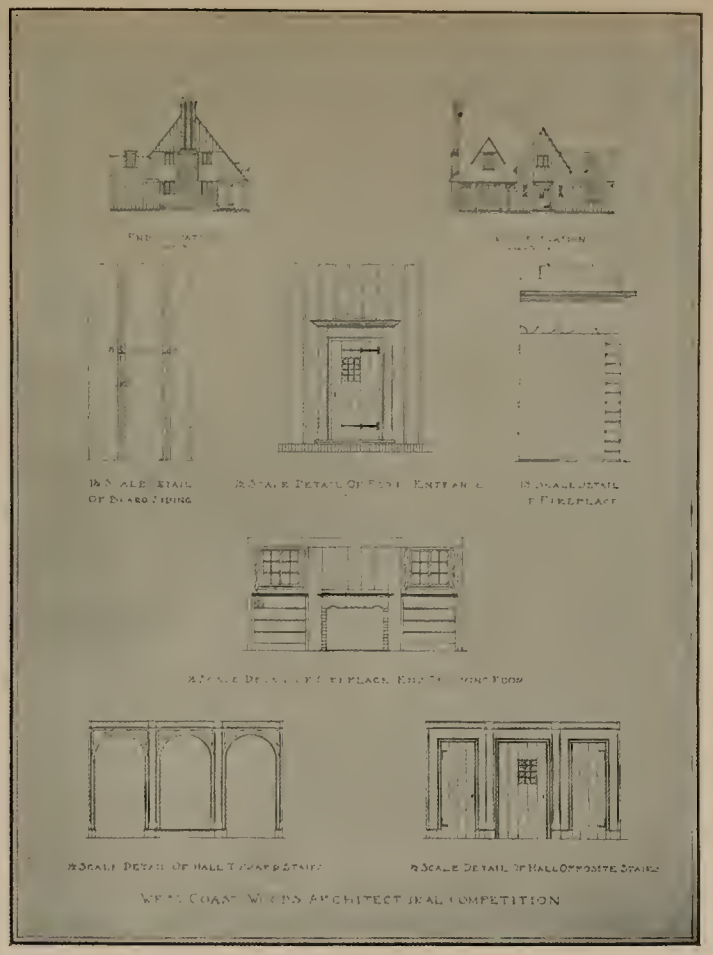
The natural colors and grains of woods are, to my mind, among Nature's wonders which cannot be improved upon by artificial methods, and it is my endeavor to preserve them as near as possible in their natural state, and depend on the different qualities of the woods themselves for variety of effect. To this end I would use no paint or stain, but a coat of linseed oil outside, and a wax finish inside. ¶On the exterior, the roof shingles and upper story are of red cedar. The lower story is sided with vertical matched boards of West Coast hemlock, the joints covered with beveled battens of red cedar. The front entrance door is red cedar outside. ¶Interior floors are of edge grain Douglas fir throughout. The entrance hall is finished in knotty hemlock, walls and ceiling. Douglas fir is used for the stairs. The fireplace end of the living-room is flat grain Douglas fir boards, matched and V cut. The dining-room walls are finished on all sides with alternate plain boards of hemlock and narrower moulded boards of red cedar with red cedar base, trim, and mouldings. The kitchen is finished in Sitka spruce. Wardrobes and closets are lined with red cedar.



SEVENTH MENTION: DESIGN NO. 25, BY HETH WHARTON, ARCHITECT, 2297 WEST TWENTY-THIRD STREET, LOS ANGELES, CALIFORNIA

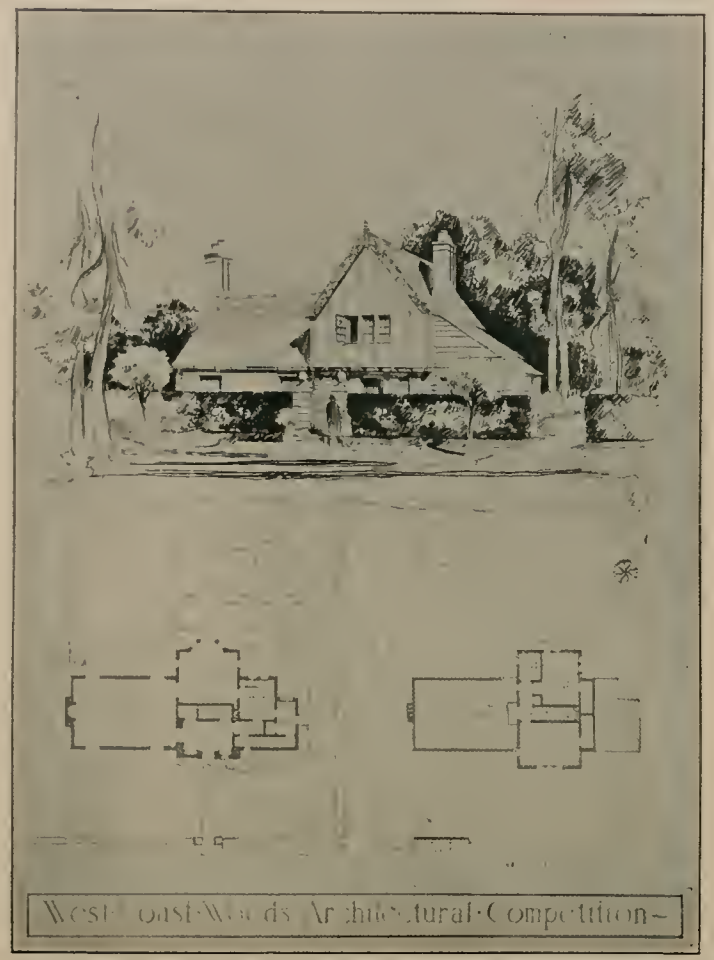
This house is conceived to express a dignified yet unostentatious mode of living. Mass and detail are unpretentious and informal. No delicate mouldings or highly polished surfaces are used, but refinement obtained by bringing out inherent beauties of materials themselves. ¶Carpenter work: Leveling blocks, Western red cedar (as protection against white ants). Sills, joists, rafters, siding, boards, battens, Douglas fir. Studding, under flooring, roof boards, West Coast hemlock. Lath, Sitka spruce. Kick blocks, shakes, ridge boards, cleats, finish roof boards, gutters, Western red cedar. ¶Finish carpenter work: Frames, sash, screens, drainboards, kitchen and pantry cases, bedroom paneling, Sitka spruce. Doors, trim, floors (broad boards all principal rooms, screwed, plugged), woodwork all rooms except otherwise noted, Douglas fir. Porch woodwork, closet shelves and lining, library woodwork, Western red cedar. Stair work, West Coast hemlock. ¶Painting—interior: Ridge boards, no finish. Shakes, exposed roof boards fireproofed and stained by Somoza process. Trim, boards, battens, sand blasted, Old Virginia white, wiped lightly. ¶Painting—special interior: Oregon pine, cold-water paint, then stained. Ceiling stair hall, dining-room, creosote stain, faintly stenciled pattern. Western red cedar, no finish. Sitka spruce, shelves, drainboards oiled. Otherwise painted. West Coast hemlock, darkened and waxed.

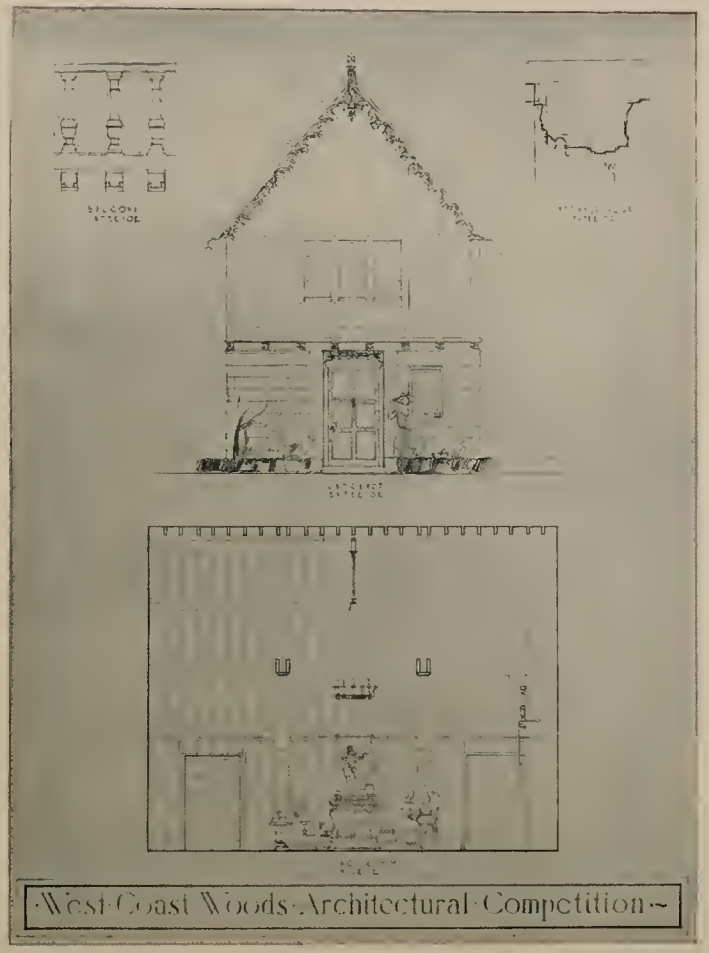




EIGHTH MENTION: DESIGN NO. 114, BY R. C. BICKNELL, ARCHITECT, 140 MARKET STREET, PATERSON, NEW JERSEY

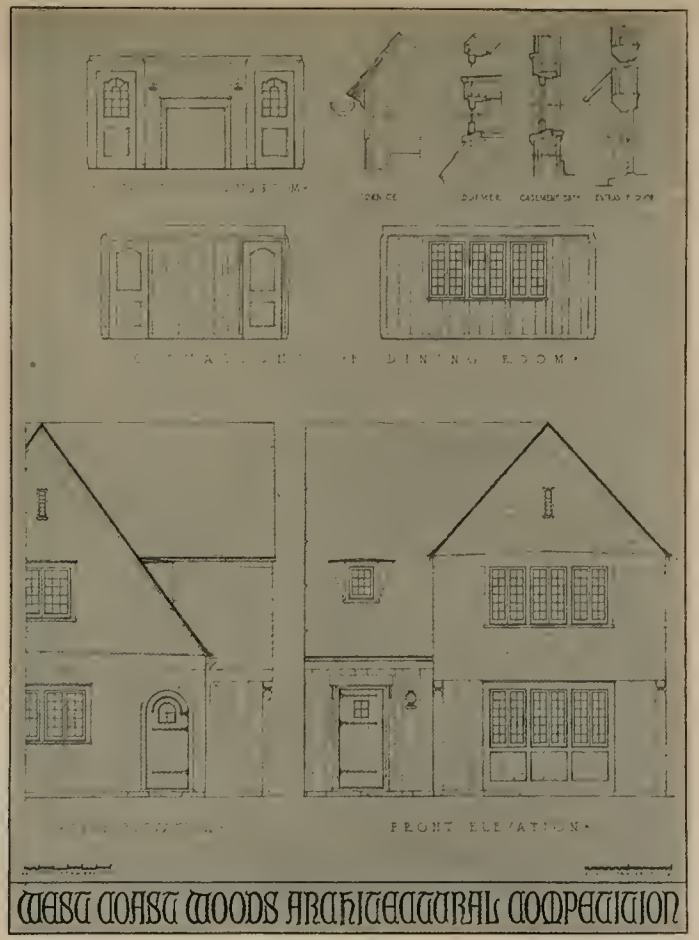
The greater part of the exterior shall be covered with 1"x12" red cedar boards with 1"x2" red cedar strips over joints. The clapboards shall be red cedar with a slight wave in the lower edge. Exterior cornices, etc., to be of red cedar. ¶The roof shall be of No. 1 red cedar shingles. ¶The frame shall be of West Coast hemlock or Douglas fir throughout. ¶The interior woodwork, including doors in hall and living-room, shall be of Sitka spruce stained and waxed. Remainder of interior woodwork to be of Sitka spruce painted. Balance of doors to be Douglas fir, four panels. ¶The floors in all rooms except kitchen, toilet and bathroom shall be of Sitka spruce. The kitchen floor shall be of U. S. Rubber Company's tile flooring. The toilet and bathroom floors and wainscots to be of tile. ¶The garage is to be of the same construction as the house and to resemble the latter. The interior shall be covered with sheetrock to comply with the building code.





NINTH MENTION: DESIGN NO. 64, BY ANGUS McD. McSWEENEY, ARCHITECT, 250 SANTA PAULA AVENUE, SAN FRANCISCO, CALIFORNIA

The accompanying designs and plans show a possible solution for an average city lot designed to produce a pleasing effect in a wood house. ¶On plans every effort was made that the arrangement of the rooms may be as simple and compact as possible, eliminating all unnecessary space and reducing the gross area to a minimum. ¶The exterior is to be entirely of red cedar. On the main front gable is flush boarding with half timbering that produce a pleasing effect in contrast with the special wide resawed siding as shown on the remainder of house. The roof is of red cedar split shakes laid irregular and doubled at eaves. Main entrance doors are red cedar. ¶The interior of living-room, dining-room and entry to have wood paneling and wood beams ceilings of Douglas fir sand blasted, stained and oiled. ¶All floors to be random width of thick planks, roughed with jackplane and stained and oiled. ¶The doors, cases, trims and all other woodwork in interior to be Douglas fir. ¶The wall of exterior to be a weathered gray and roof stained green. Sash to be green.



TENTH MENTION: DESIGN NO. 14 BY JOHN FLOYD YEWELL AND WALTER W. WEFFERLING, ARCHITECTS, 10 EAST FORTY-THIRD ST., NEW YORK

All shingles on roofs and side walls to be of Western red cedar, split and laid uneven with copper or zinc coated nails. Siding above main floor to be Western red cedar various widths. ¶The vertical boards on main floor of West Coast hemlock, various widths and V-jointed. The beam directly above the boards of Douglas fir adzed. ¶Gutters, cornices, etc., red cedar. ¶Window frames and sash, doors, etc., Douglas fir. Window and door trim, hemlock. ¶Porch floors, Douglas fir. Posts, hemlock. ¶All rough lumber, beams, rafters, studding, rough flooring, etc., to be spruce. ¶Drainboards, china closets, breakfast alcove, kitchen closet, and entry, all of spruce. ¶Finish floors, hemlock; living and dining room, various widths, wide boards. ¶Wall, trim, base, etc., to be of West Coast hemlock for the living-room and of Douglas fir for the dining-room. ¶The woods were selected on the exterior for their remarkable durability under climatic conditions. ¶Spruce is selected around the kitchen, etc., because it is an ideal wood where food is handled.

LAGUNA HONDA HOME, SAN FRANCISCO, CALIFORNIA. JOHN REID, JR., ARCHITECT

THE LAGUNA HONDA RELIEF HOME

[BY ZOE A. BATTU]

IN PLANNING the Laguna Honda Relief Home of San Francisco, Architect Reid was confronted with a variety of problems, peculiar both in their practical and artistic aspects. But his finished work shows in its component parts an admirable perfection, while as a whole the building is remarkable in the unity and coordination of all factors involved and in its flexibility to meet future needs. So well has the work been done that the fame of the Laguna Honda Home has grown apace. Various Eastern architects, specializing more or less in this class of work, and authorities in the social service field have visited and inspected the Home. These people have given the opinion that it is without question one of the most advanced structures of its type in the United States, and no small contribution to this particular branch of social science and the architecture that houses it.

In the nature and location of its site, the Laguna Honda Home sets a new precedent. Relief homes are ordinarily located on the outskirts of cities and well away from any of the more desirable residential districts. But this Home lies well within the heart of San Francisco's most atttractive, newer and desirable home areas. All possible objection to the presence of a public institution on the part of the home owners in the adjacent neighborhoods is done away with in the general attractiveness of the Home and its grounds. The design, generally Spanish in spirit, is simply handled to give strength and dignity. There is entirely lacking that impersonal, forbidding "institution" look, so common to buildings of its type. It is substantial without the depressing sense that the building was put up for durability alone, from whatever materials would most cheaply serve its practical purposes. Standing as it does upon the crest of a hill, the Home has something of a free and generous graciousness about it, and is, all in all, an architectural asset to the home neighborhoods which flank its grounds.

Upon going through the building, we see that its several units have been provided, located and equipped to serve a twofold purpose. One, to serve the human needs of its inmates as well as their physical needs. Two, to make it possible for the work of the place, done by either inmates or attendants, to be performed conveniently and expeditiously.

Detail of Court, Laguna Honda Home.

Typical Ward, Laguna Honda Home.

To the latter end, the kitchens, dining-rooms, serving pantries, bakeries, dish-washing rooms and all similar functional units of the Home have been planned and equipped with the idea in mind that, while the help furnished by the inmates is plentiful, it is largely inexperienced help with hands, feet and minds not normally agile. But these problems are all well worked out to meet conditions as they exist, and one remote part of the building can give service to an opposite wing with reasonable dispatch, by reason of the wide halls and ready accessibility between every unit of the great building.

The open and general wards are very simply laid out; finished and furnished without unnecessary ornamentation, making them easy to keep clean and sanitary by inmate workers. There are two special wards, one for men and one for women, the occupants of which are completely isolated from all the other inmates on account of their feeble physical or subnormal mental conditions. These two wards are equipped with facilities with which the attendants can do any special cooking their charges require, but in all other cases the inmates take their meals in the main dining-room, where they are served by fellow inmates.

In its facilities for providing comforts and diversions for its inmates, the Laguna Honda Home also sets somewhat of an advanced standard and makes provision for practically every type of mental and physical case within its walls. We find within the building a chapel for religious services, a general auditorium for lectures, entertainments and a weekly moving-picture show, a library, men's reading room and billiard and card room. These rooms, while simply finished and furnished, are well lighted, airy, and painted in light tones or tiled to eliminate from them that dark, austere and depressing atmosphere so common to structures of this type. Thus every detail possible has been provided to care not only for the mere physical needs of these unfortunate citizens, but also to give them whatever mental diversion they may wish to avail themselves of, and so lighten the dreariness of their last and less fortunate days in this life.

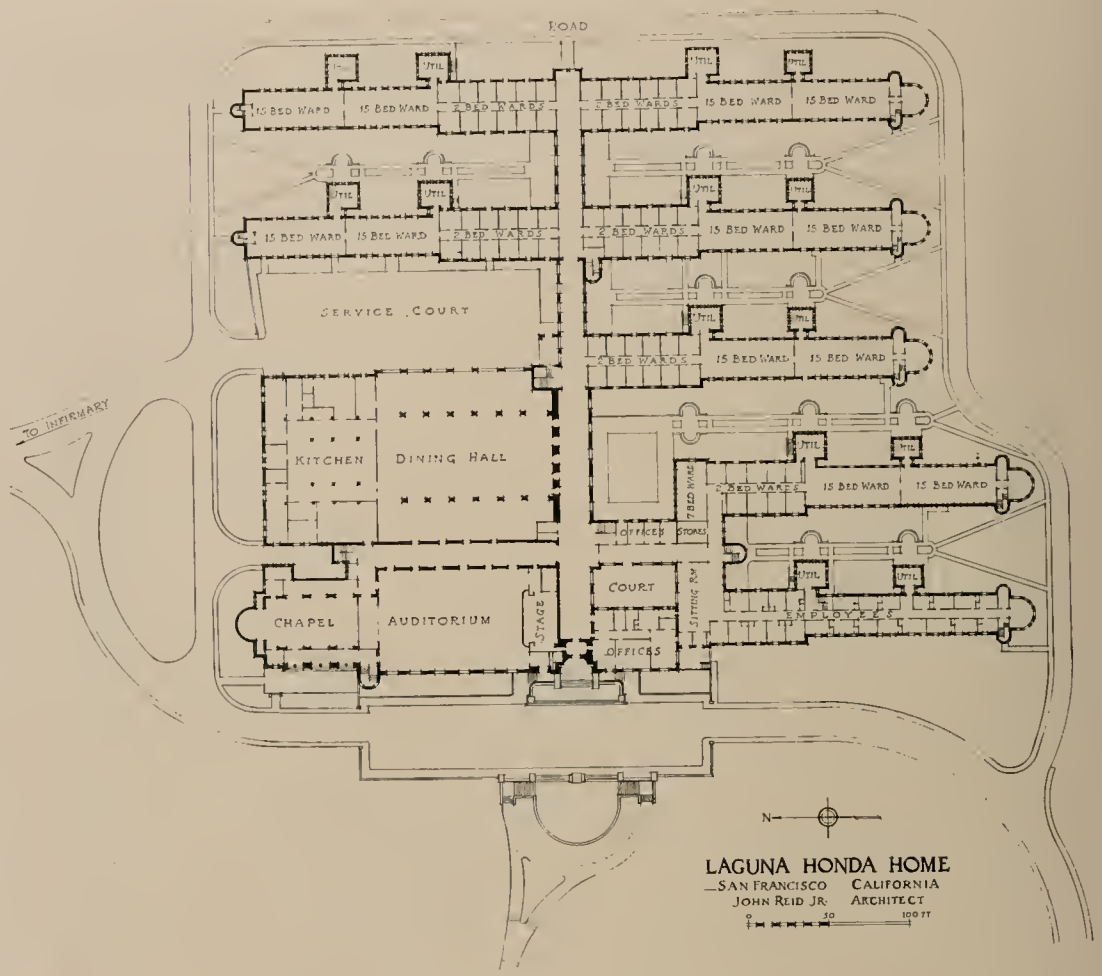
* * *

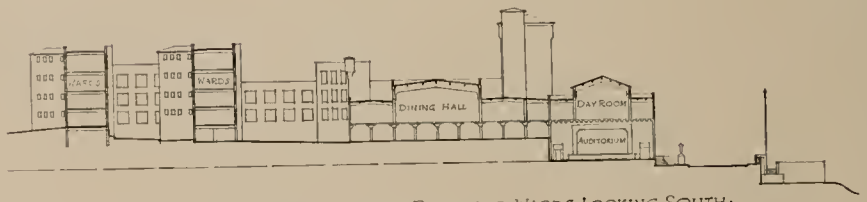
PACIFIC PORTLAND CEMENT CO. MOVES

Announcement is made by the Pacific Portland Cement Company of the removal of their offices to the Hunter-Dulin Building, San Francisco. The entire eleventh floor is occupied by this company.

DETAIL OF FRONT EAST WING, LAGUNA HONDA HOME, SAN FRANCISCO, CALIFORNIA
JOHN REID, JR., ARCHITECT

LAGUNA HONDA HOME, SAN FRANCISCO, CALIFORNIA. JOHN REID, JR., ARCHITECT





·SECTION THRU AUDITORIUM, DINING ROOM, AND WARDS LOOKING SOUTH·
LAGUNA HONDA HOME - SAN FRANCISCO
JOHN REID JR — ARCHITECT

PLAN AND SECTION, LAGUNA HONDA HOME, SAN FRANCISCO, CALIFORNIA. JOHN REID, JR., ARCHITECT

LAGUNA HONDA HOME, SAN FRANCISCO, CALIFORNIA. JOHN REID, JR., ARCHITECT

Above, Left—View of Typical Corridor. *Above, Right*—Men's Lounging Room.
Center, Left—End of Main Dining-Room and Coffee Urns. *Center, Right*—Main Dining-Room.
Lower, Left—Assembly Hall. *Lower, Right*—Chapel.

DECORATIVE NOTES [A SERIES]

Combining Spanish & Italian Motifs

IN A ROOM designed to allure passersby, tile and iron treated in the Spanish manner are blended with richly adorned walls and ceiling, clearly of Italian inspiration. ¶ The color ensemble is skilfully blended. ¶ A suggestion of classical form in woodwork [walnut, stained and lacquered] and mural decorations still further harmonizes the two styles. ¶ Zeiss' Confection Shop, San Francisco. ¶ A. J. Horstmann, Architect. ¶ A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco, California

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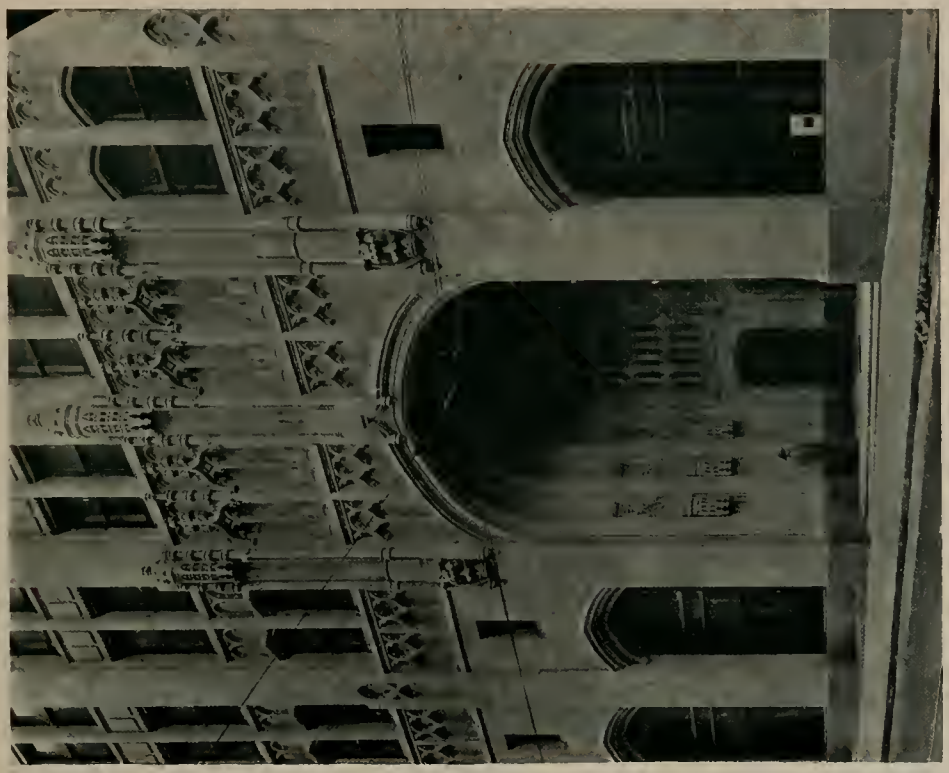
Pioneers and specialists in the application of lacquer by air brush in the architectural field. Complete decorative color schemes designed and furnished. Quandt quality is available for the small job as well as the large. Our operations are State-wide.

RUSS BUILDING, SAN FRANCISCO, CALIFORNIA. GEORGE W. KELHAM, ARCHITECT

Photo by Gabriel Moulin

RUSS BUILDING, SAN FRANCISCO, CALIFORNIA. GEORGE W. KELHAM, ARCHITECT

Photos by Gabriel Moulin



ENTRANCE, RUSS BUILDING, SAN FRANCISCO, CALIFORNIA. GEORGE W. KELHAM, ARCHITECT

Photos by Gabriel Moulin

George D. Clark Home, Palo Alto, California — *Warren Skillings, Architect*

Ramona Roof Tile

Beauty • Versatility • Permanence

One of the unsolicited letters of commendation recently received was from a well known architect and closed by saying:

"I also appreciate the personal attention you gave this job in seeing that the tile was properly selected and graded in color"

Personal attention, skill in laying and responsibility are the keynotes of Clark Service.

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BELOW—STREET ELEVATION, BRENTWOOD COUNTRY CLUB. JOHN BYERS, ARCHITECT

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John Reid, Jr., *Architect* Clinton Construction Co., *General Contractors*

ENTIRE painting and decorating of these outstanding buildings executed by us. All interior mahogany trim in the Russ Building finished in lacquer by our organization, being the pioneers in the application of lacquer and spray method.

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INTERIOR DECORATING

IN THE REALM OF CEILINGS

[BY ZOE A. BATTU]

PERHAPS you have noticed it—that there is something psychologically peculiar about ceilings. We may enter a room luxuriantly carpeted and richly furnished, whose walls are adorned with costly hangings, but instinctively our eyes first sweep to the ceiling, to rest there for a fleeting instant. We enter a business house, store or bank—its ceiling in nine cases out of ten is the first thing that rivets our attention. We seek to find solution to our mental perplexities in the ceiling. We cannot escape from ceilings; we are always vaguely aware of their presence, and though we may never consciously analyze the nature of our reactions to certain ceilings, they are, nevertheless, satisfying or irritating to our sensibilities, as the case may be. Why?

The students of psychology and philosophy could no doubt supply any number of plausible reasons for our instinctive interest in ceilings. But we shall not concern ourselves greatly with any of these, merely accepting the fact of our inherent attraction to ceilings, and considering what essentials the architect may bring to them to render them esthetically expressive and beautiful.

Thinking back upon it, the ceilings in the great cathedrals and palaces of Europe; the ceilings in those homes, hotels, railroad stations, public and business buildings at home and abroad that have impressed themselves upon our memories have done so because they were expressive. Somehow they caught, held and embodied the dominating idea, the spirit of the building and its purpose. They were the epitome, the dramatic climax, of the story of the motives which the structure served—motives of reverence, worship, comfort, relaxation, amusement, beauty, finance, commercialism.

Expressiveness, then, appears as the major element in ceiling design, and nowhere is this better exemplified than in bank architecture. A score of years ago the financial house sought to impress the public with a sense of its remote and impregnable strength; to inspire almost fear and trembling. The ceilings of that banking era were lofty, of cold, lifeless material in restrained, formal design. But now the world of finance comes down to the level of the street, employing all the sales arts of the market place. More and more are the ceilings in banking houses being touched with bright, gay colors and fanciful designs; unusual materials are being used and illumination employed that gives illusive vagaries of light and shade. All this is expressive of the fact that banking and finance are talking in terms that every other line of business employs, and architecture is one of their most eloquent mediums.

In the effort to achieve expressiveness in ceilings, we see here and there, in buildings of every kind, size and purpose, that this quality is realized without any intelligent regard for relationships. That is, effects are secured which are clever and original in themselves, but which have no actual or symbolical connection with the room and the building. The ceiling in such a case has the rather startling and disconcerting effect of a suspended mass without visible means of suspension.

So the architect, building owner or home builder, with high enthusiasms for a ceiling that will be quite different from anything that has been done before in material, design and ornamentation, will do well to pause and consider whether the proposed material and treatment will be a logical continuation of the essentials of the structure, or merely the injection of a diverse and alien element. This is not a plea against a spirit of free experiment in ceilings, or a condemnation of the use of materials differing from those used in the main masses of the building.

Far from that! The ceilings in our homes have so universally been cut and dried areas of plane surfaces that any architect who will take the time to consider how he can give them vitality and interest, through experimenting with color, texture, design, contrasting materials, lighting, this, that or the other device his imagination may suggest, will surely reap a reward not only in appreciative clients but in the satisfaction of having made noteworthy contribution to American home architecture.

In the public and business building field the professional and lay mind generally appears more alive to the possibilities of ceilings. This is reflected in the fact that in the noteworthy hotels, banks, public utility buildings, theatres, clubhouses, office buildings and the like, constructed on the West Coast within the past few years, the architects with but occasional exceptions have wrought ceiling work of exceptional originality in conception and fine craftsmanship in execution. As a matter of fact, one or two of these jobs have ceiling work which has few equals for its rich imaginativeness, its fine harmonization of theme and materials with those of the building generally and perfection of execution. In this class of work, at least, we have certainly become "ceiling conscious," and the whole trend of effort in this direction indicates that Western architecture will make a contribution peculiarly creative, beautiful and virile to the architecture of the country.

Pacific National Bank, Los Angeles, California
Morgan, Walls & Clements, Architects

Upper, Left—Living-room, Residence E. J. Longear, Altadena, Calif. Wm. Lee Woollett, Architect.
Upper, Right—Beverly Hills Club, Beverly Hills, Calif. Asa W. Hudson, Architect.
Center, Left—Directors' Room, Pacific National Bank, Los Angeles, Calif.
Morgan, Walls & Clements, Architects.
Center, Right—Lobby Ceiling, Huntington Apartments, San Francisco. Weeks & Day, Architects.
Lower, Left—Library, Residence S. Beckman, Los Angeles, Calif. Henry F. Withey, Architect.
Lower, Right—Living-room, Residence S. Beckman, Los Angeles, Calif. Henry F. Withey, Architect.

Upper, Left—Swimming Pool, Elks' Club, San Francisco, Calif. Frederick H. Meyer, Architect.
Upper, Right—Lobby, Elks' Club, San Francisco, Calif. Frederick H. Meyer, Architect.
Lower, Left—Safe Deposit Lobby, Pacific National Bank, Los Angeles, Calif.
Morgan, Walls & Clements, Architects.
Lower, Right—Lobby, 26-story Pacific Tel. & Tel. Co. Bldg., San Francisco, Calif.
Miller & Pflueger, Architects.

Pulpit St. Paul's Cathedral, Los Angeles, Calif.
Johnson, Kaufmann & Coate, Architects

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·EDITORIAL·

Politics versus Architecture

THE coincidence of a coming election may or may not have anything to do with an investigation being conducted by certain Supervisors of San Francisco into the amounts of money paid as architectural fees for school work during the past ten or twelve years. The fact remains, that those newspapers hostile to the present Mayor have given the impression that excessive fees were charged for incomplete service, and much publicity has attended this "investigation," which was found to react unfavorably, not alone on the City Architect, but upon the profession generally.

Realizing this, a large group of architects, including those most distinguished locally and nationally, attended a hearing of the committee and presented an open letter defining the nature and extent of architectural service to be performed for the fee in question (the regular minimum fee of 6 per cent), expressing their complete confidence in Mr. John Reid, Jr., City Architect, and their high opinion of the work done by him or under his control. The school buildings of San Francisco rank architecturally among the very best in this country.

Whether this action on the part of architectural experts will have any effect upon the findings of the Supervisorial Committee remains to be seen; but unquestionably it will clear up much confusion, will correct wrong impressions, in the public mind. Their evidence shows that the work performed was of excellent character, the service was complete, and the compensation, far from being excessive, was hardly adequate to cover the cost of plans, engineering and technical experts, etc., and still leave a fair payment for the architect who created, assembled, and bears responsibility for, these buildings in toto.

* * *

The Building Situation

THERE has been a general decrease in building activity over the country during the present year. This is by no means an unhealthy sign, nor should it tend to pessimism as to the future outlook. The volume of new work is large enough to prevent any serious amount of unemployment; and there continues to be a great demand for better housing. Any idea of overbuilding may be discounted by a review of facts and figures; the normal growth of population and business requires not only more accommodation, but it requires it of higher quality. This involves a considerable amount of reconstruction, repairs, improvements.

A statement issued by a leading bond and mortgage company puts this in a convincing way:

"There is a great force at work today which has gained surprising velocity since the war. This is the force which makes us continually better our standards of living. The greatest accelerator of this force is advertising. Advertising makes us want better bathrooms; better kitchens; better heating plants; better furniture; better radios; pianos; foods, and so on, through the whole gamut of the luxuries and necessities which make up the framework of modern living. Advertising in turn keeps business active. It stabilizes demand and continually forces the producer of merchandise to keep alert to maintaining the standard of his product at the highest possible point.

"Those who believe that we may by some black magic of the mysterious arts return to the lower standards of living of fifteen or twenty years ago do not take into account the changes which have come over business during the past decade—even some laws of economics have suffered change.

"The general prosperity which is now in full view must of necessity affect favorably the entire population. This condition of course makes an increasing demand for new housing, better working conditions, greater office space."

* * *

A Significant Function

THE Northern California Chapter, A. I. A., inaugurated recently a ceremony which is of real significance to the profession and to the community. On the evening of August 31st, the Honor Award Certificates for buildings chosen as displaying special merit in design and execution by a jury of architects from the Los Angeles Chapter, last May, were presented to architects, owners, and contractors, at a public meeting held in the Temple Emanu-el, which received rhe Distinguished Honor Award.

Addresses were made by John Galen Howard, F. A. I. A., Rabbi Louis I. Newman, Mayor James Rolph, and Mr. Colbert Coldwell, President of the Industrial Association. Recognition of the importance to San Francisco of good architecture was manifested by the speakers, by the large audience, and by press comments.

It is proposed to make such Honor Awards biennially; and it is obvious that such an incentive to the erection of architecturally good buildings, and the favorable publicity so brought to the community, constitute a great step forward. America is gradually awaking to rhe realization that art has a practical, even a commercial value; and every growing community will do well to consider rhe old axiom that comparisons are often odious.

$15,000.00 in cash prizes for a slogan about WOOD

No one better qualified to enter this contest than the architect. Facts about America's vast supply of timber. The beauty of wood; its durability; its economy.

Wood has always been closely associated with the finest traditions of American architecture. You will find the following paragraphs well worth reading for their own sake.

No timber shortage

Almost everyone has been induced to believe that this country is confronted by an acute shortage of timber. This is not true.

In fact, Col. William B. Greeley, U. S. Forester, urges the nation to "Use wood and conserve the forests." For timber is a *crop*. It needs to be cut when ripe. Failure to do so means *waste*.

There is enough standing timber in the United States today to build a new six-room house for every family in this country, Canada, South America, all of Europe and the entire British Empire! And the *additional* lumber supplied by the *yearly growth* of standing trees would build a continuous row of these houses along both sides of a street reaching from New York to San Francisco.

Better lumber than ever

Not only plenty of lumber—but *better* lumber! Today, *American Lumber Standards*, adopted by the industry and endorsed by the U. S. Government, give the purchaser protection he never had before.

Certified by official inspectors and responsible manufacturers, lumber is now a *guaranteed* product. The user knows exactly what he is buying, and is sure of getting what he pays for.

Wood endures

The oldest and most beautiful homes in America are houses built of wood. Many of them stand today, as sound in timber and beam, and *as lizable*, as they were before the Revolution. These early American homes teach us that when you build of wood and build right, the building lasts!

Wood endures—and the supply is enduring. It is the only one of our natural resources that *grows*. The mine becomes a gaping hole; the forest forever *renews*.

Wood is beautiful

Wood possesses a pleasing natural beauty of grain and texture that mellows and deepens with age and defies imitation. Wood can be fashioned and carved and fitted into thousands of charming designs.

And surely it is significant that the American architect prefers lumber for his own home!

Wood is friendly

Of all materials there is none so *friendly*, with such a sense of human companionship, as wood. Wood is warm and alive to the touch. The handle of a tool, the steering wheel of your car, the arm of your chair, the bowl of your pipe—you like the feel of them because they are wood.

Wood is economical

Wood is stronger, pound for pound, than any other material. It is easily and cheaply fitted to special forms for special needs. Its moderate cost is due today, in no small measure, to the elimination of waste. There is a grade of lumber for every purpose, a right wood for every need.

To inspire renewed and greater appreciation of wood, manufacturers of American Standard Lumber in the National Lumber Manufacturers Association are preparing an extensive educational campaign. The first thing the Association wants is a "slogan." In sending yours, please use coupon.

NATIONAL LUMBER MANUFACTURERS ASSOCIATION
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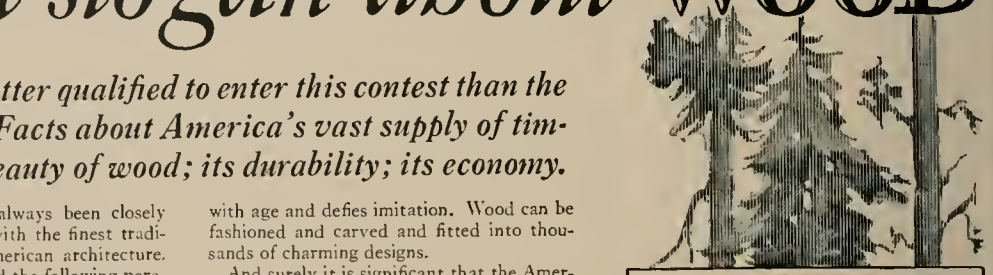
Contest Closes December 15th



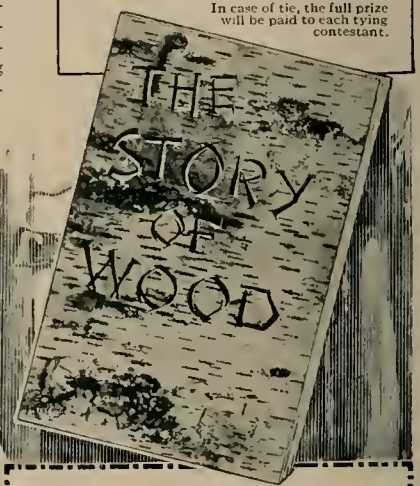
This *free* Booklet may mean $5000.00 to you *Send to day!*

Mail coupon below and booklet will be sent you postpaid. It contains the *Official Blank On Which Your Slogan Must Be Submitted.*

This may mean $5,000.00 added to your bank account. So mail your coupon right now.

First Prize . . .	$5,000
Second Prize . . .	2,000
Third Prize . . .	1,000
Four Prizes (each) .	500
Fifty Prizes (each) .	100
Total, $15,000	

In case of tie, the full prize will be paid to each tying contestant.



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Gentlemen:—I want to enter your $15,000 Prize Slogan Contest. Please send me free copy of your booklet, "The Story of Wood," so that I may qualify.

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P C A 10-27

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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HARRIS ALLEN, Vice-President

ALBERT J. EVERS, Sec.-Treas.

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FRED H. MEYER, three years

HENRY H. GUTTERSON, three years

J. S. FAIRWEATHER, two years

W. C. HAYS, two years

EARLE B. BERTZ, one year

WILL G. CORLETT, one year

NEXT MEETING

The next meeting of the Northern California Chapter, The American Institute of Architects, will be held on Tuesday, October 18, 1927, at 6:30 p. m., in the rooms of the Architectural Club, 523 Pine street, San Francisco. This will be the annual meeting and the Chapter will receive reports of all officers and committees, and will elect officers for the ensuing year.

SEPTEMBER MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held in the rooms of the San Francisco Architectural Club on Tuesday, September 20, 1927. The meeting was called to order by President John Reid, Jr., at 7:45 p. m. The following members were present: Messrs. John Bakewell, Chas. F. Maury, Ralph Wyckoff, Jas. H. Mitchell, Henry H. Gutterson, Wm. I. Garren, Lester Hurd, James T. Narbett, Wm. B. Farlow, Chester H. Miller, Chas. F. Masten, Fred'k H. Meyer, Morris M. Bruce, Ernest H. Hildebrand, John Reid, Jr., Albert J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

There was no report of unfinished business.

REPORT OF STANDING COMMITTEES

In the absence of Chairman Bertz, Mr. Gutterson read the report of the Exhibition Committee covering the Exhibition of last May held at the Museum in Golden Gate Park, San Francisco. The Committee reported that 200,000 persons had viewed the exhibit and that there was a small deficit which had been ordered paid by the Directors. Moved, seconded and carried that the report be accepted and placed on file and a vote of thanks be tendered the Committee. Moved, seconded and carried that a vote of thanks be tendered to the Trustees of the de Young Memorial Museum and to Mr. George Barron, Curator of the Museum.

GENERAL BUSINESS

Secretary brought up the matter of group advertising, referred to Standing Committee on Public Information. Letter from the Millwork Institute of California was read and ordered placed on file. A letter from the General Contractors of San Francisco regarding quantity surveys was read and referred to a committee composed of John Bakewell, Jr., Wm. I. Garren and Wm. B. Farlow.

Secretary reported return of $48.77 from the Sixtieth Annual Convention fund, which was returned to the general chapter fund.

A proposal to change Chapter meeting dates to correspond with dates of the State Board of Architecture meetings was brought up by Mr. Bruce. Moved, seconded and carried that the meetings of the Chapter accord with the State Board meetings and that steps be taken to change the By-Laws in accordance therewith.

SPECIAL COMMITTEES

The Honor Award Committee reported that awards were presented to recipients at Temple Emanu-El on Wednesday evening, August 31. Mr. Reid read letters from the Industrial Association officers, expressing their pleasure in cooperating in the honor awards.

Mr. Allen sent in a report, which was read by the Secretary, recommending the Chapter activities for next year.

The Nominating Committee consisting of Morris M. Bruce, Jas. H. Mitchell, G. F. Ashley, John Reid, Jr., and Frederick H. Meyer, reported the following nominations: For President, Harris Allen; Vice-President, Henry H. Gutterson; Secretary-Treasurer, Albert J. Evers; Director for unexpired term of Henry H. Gutterson, Earle B. Bertz; Director for three years, John Reid, Jr., Jas. S. Dean, Jas. Mitchell, Alternate.

Moved, seconded and carried that the report be accepted.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

ARCHITECTS RECEIVE HONOR AWARDS

The evening of September 31 was the date upon which were formally presented the Honor Awards for the Architectural Exhibition of the Northern California Chapter, A. I. A., held in June of this year. The Temple Emanu-El, which received the first and highest honor award of the competition, was the scene of the gathering of several hundred architects, their friends and well-wishers. A program was given, comprising several short talks and musical numbers. Speakers of the evening were John Reid, Jr., John Galen Howard, Frederick Koster, Rabbi Louis I. Newman and Mayor James Rolph, Jr. Senator Boynton presented the twelve prize winners with their awards in the absence of Harris Allen, who was unable to be present, as planned.

* * *

HOUSE BEAUTIFUL COVER COMPETITION

The House Beautiful magazine announces its sixth annual cover competition and exhibition. Among the awards will be First Prize of $500; Special Prize of $500; Second Prize of $250. Student prize and several honorable mentions. A copy of the conditions may be obtained from the Competition Committee, The House Beautiful, 8 Arlington street, Boston, Mass.

MEMBERSHIP NORTHERN CALIFORNIA CHAPTER, A. I. A.

Following is the official list of members of Northern California Chapter, A. I. A., together with addresses and telephone numbers. The Secretary should be notified at once of any change in address or other correction.

FELLOWS, AMERICAN INSTITUTE OF ARCHITECTS

Coxhead, Ernest, Hearst Bldg., San Francisco, Sutter 5909.
Faville, Wm. B., 1200 First National Bank Bldg., San Francisco, Sutter 1715.
Howard, John Galen, Architecture Bldg., University of California, Berkeley, Calif.
Mullgardt, L. C., Bohemian Club, San Francisco, Franklin 2441.
Reid, James W., California-Pacific Bldg., San Francisco, Kearny 4041.
Reid, Merritt J., California-Pacific Bldg., San Francisco, Kearny 4041.
Traphagen, O. G., 2037 Alameda Ave., Alameda, Calif., Alameda 303.

MEMBERS, AMERICAN INSTITUTE OF ARCHITECTS

Allen, Harris C., Ray Bldg., Oakland, Lakeside 3691.
Applegarth, George A., C. Spreckels Bldg., San Francisco, Douglas 3425.
Appleton, A., 68 Post St., San Francisco, Sutter 4462.
Ashley, G. F., 525 Market St., San Francisco, Douglas 7962.
Bakewell, Jr., John, 251 Kearny St., San Francisco, Kearny 358.
Bangs, E. Geoffrey, 360 17th St., Oakland, Oakland 1684.
Baur, John Albert, 251 Kearny St., San Francisco, Kearny 358.
Bertz, Earle B., 210 Post St., San Francisco, Kearny 2264.
Bliss, W. D., Balboa Bldg., San Francisco, Kearny 929.
Blohme, J. Harry, 310 Sansome St., San Francisco, Davenport 119.
Bolles, Edward G., Monadnock Bldg., San Francisco, Kearny 744.
Brown, Jr., Arthur, 251 Kearny St., San Francisco, Kearny 358.
Bruce, Morris M., 859 Flood Bldg., San Francisco, Kearny 1143.
Burnett, Howard E., 1001 Balboa Bldg., San Francisco, Kearny 929.
Cantin, A. A., 544 Market St., San Francisco, Sutter 6489.
Christie, John H., 65 Market St., San Francisco, Davenport 4000.
Clark, Birge M., 310 University Ave., Palo Alto, Calif., Palo Alto 1323.
Corlett, Will G., The Oakland Bank Bldg., Oakland, Glencourt 4796.
Cole, Chester, First National Bank Bldg., Chico, Calif.
Crim, Jr., W. H., 425 Kearny St., San Francisco, Davenport 1176.
Dean, Chas. Francis, California State Life Bldg., Sacramento, Calif.
Dean, Jas. Somerville, Calif., State Life Bldg., Sacramento, Calif.
De Longchamps, Fred J., 332 Gazette Bldg., Reno, Nev.
Devlin, Leo J., Pacific Bldg., San Francisco, Sutter 838.
Donovan, John J., 1916 Broadway, Oakland, Oakland 891.
Evers, Albert J., 525 Market St., San Francisco, Douglas 7962.
Fairweather, J. S., Balboa Bldg., San Francisco, Kearny 929.
Falch, Walter C., Hearst Bldg., San Francisco, Kearny 3970.
Farr, Albert, Foxcroft Bldg., San Francisco, Douglas 1493.
Garren, William I., De Young Bldg., San Francisco, Sutter 4317.
Georgeson, Franklin T., Humboldt Standard Bldg., Eureka, Calif.
Gutterson, Henry H., 526 Powell St., San Francisco, Douglas 1416.
Hays, Wm. C., First National Bank Bldg., San Francisco, Kearny 4849.
Hirschfeld, B. S., c/o Bakewell & Brown, 251 Kearny St., San Francisco, Kearny 358.
Hobart, Lewis P., Crocker Bldg., San Francisco, Sutter 968.
Hopkins, C. Harold, P. O. Box 368, Davis, Calif.
Howard, Henry T., 133 Lexington Ave., New York, N.Y.
Hurd, Lester, 210 Post St., San Francisco, Douglas 6257.
Hurt, Edgar B., 1001 Balboa Bldg., San Francisco, Kearny 929.
Hyman, Samuel L., 68 Post St., San Francisco, Sutter 4462.
Jacobs, Alfred H., 110 Sutter St., San Francisco, Douglas 626.
Jeans, Raymond W., 60 Sansome St., San Francisco, Sutter 3274.
Kelham, Geo. W., 315 Montgomery St., San Francisco, Davenport 4327.
Knowles, William, 1214 Webster St., Oakland, Oakland 233.
Lake, Herman R., 435 Rowell Bldg., Fresno, Calif.
Lansburgh, G. Albert, 140 Montgomery St., San Francisco, Douglas 335.
Masten, Chas. F., 210 Post St., San Francisco, Douglas 6257.
Masten, J. Kendall, 315 Montgomery St., San Francisco, Davenport 4327.
Mathews, W. J., 927 Broadway, Oakland, Oakland 179.
Mayo, Frank V., 207 Yosemite Bldg., Stockton, Calif.
McDougall, G. B., Forum Bldg., Sacramento, Calif.
Meussdorffer, C. A., Humboldt Bank Bldg., San Francisco, Kearny 212.
Meyer, Frederick H., 742 Market St., San Francisco, Sutter 780.
Meyers, Henry H., Kohl Bldg., San Francisco, Davenport 3070.
Miller, Chester H., 1404 Franklin St., Oakland, Glencort 8094.
Miller, J. R., 580 Market St., San Francisco, Kearny 3236.
Miller, Leffler B., Crocker Bldg., c/o L. P. Hobart, San Francisco, Sutter 968.
Mitchell, Jas. H., 277 Pine St., San Francisco, Garfield 2736.
Mooser, William, Nevada Bank Bldg., San Francisco, Kearny 1482.
Morgan (Miss), Julia, 1135 Merchants Exchange Bldg., San Francisco, Kearny 4140.
Narbett, James T., 337 10th St., Richmond, Calif., Richmond 764.
Newsom, Sidney B., Nevada Bank Bldg., San Francisco, Sutter 2815.
O'Brien, Smith, 742 Market St., San Francisco, Sutter 4630.
Perry, Chas. E., 460 Montgomery St., San Francisco, Davenport 3083.
Peugh, Wilbur D., 315 Montgomery St., San Francisco, Davenport 4327.
Pflueger, Timothy, 580 Market St., San Francisco, Kearny 3236.
Plachek, James W., 404 Merc. Bank Bldg., Berkeley, Calif., Berkeley 5932.
Ratcliff, Jr., W. H., Chamber of Commerce Bldg., Berkeley, Calif., Berkeley 597.

[Continued on page 57]

INSTITUTE AND CLUB MEETINGS

SOCIETY OF ARCHITECTS OF ALAMEDA COUNTY

The Society of Architects of Alameda County held the first meeting of the fall season rhe first Monday in September. It was largely a business session at which were nominated candidates for an election of new officers, which took place the first Monday in October. Chester Miller, vice-president for the past year, was nominated for president. Ralph E. Wastell, who has been secretary and treasurer, was nominated for vice-president and Charles F. B. Roeth for secretary and treasurer. No names were offered in opposition to these candidates. John J. Donovan and E. Geoffrey Bangs were named as the two new men to be elected to the position of directors. Upon October 14 the organization held a theatre party in the Oakland Auditorium.

* * *

WASHINGTON STATE CHAPTER, A. I. A.

Two newly elected members of the Washington State Chapter are Lancelot E. Gowen and Arthur P. Herrman. Mr. Gowen and Mr. Herrman have been for several years associate members of the Chapter and are assistant professors in the Architectural Department of the University of Washington.

As this number goes to press, the Architectural Exhibition is being held in Seattle. The Chapter, desiring to encourage the appreciation of architecture by extending its recognition of exceptional merit in any executed work, has established a series of awards to those by whose ability, skill and cooperation such works were created; the first Honor Awards to be made during the exhibition. The awards will be reported in the November number of Pacific Coast Architect.

The West Coast Lumber Trade Extension Bureau, with whom the Chapter was so pleasantly associated in connection with the recent West Coast Woods Competition, gave a dinner to the members of the Chapter and other architects, Thursday, September 29, at the Olympic Hotel.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB

The annual Atelier Dinner of the San Francisco Architectural Club, ending one year and ushering in a new one, was held September 16th.

Special honor was accorded the patrons of the organization, Mr. Ernest Weihe and Mr. Edward Frick. Guests of honor were the two Harvard Scholarship men, Mr. Rome Blas and Mr. Ted Vierra. Mr. Herbert Anderson, who was also to have been a guest of honor, was unable to attend. Our President, Mr. Howard Burnett, members of the directorate and representatives of the engineering class were also present.

Mr. Blas spoke upon architectural design and gave also a general description of the atmosphere and spirit sursounding Harvard life.

Mr. Jack Schnier, one of the guests of the Massier, gave a short, instructive talk on the relation of sculpture to architecture.

The business of the evening consisted of the election of a new Massier, resulting in Mr. Bert Lund being named for the honor, and to be assisted by Mr. Ralph Berger as Sous Massier.

* * *

Classes of the San Francisco Architectural Club for the 1927-28 season are announced at this time. They are as follows:

Architectural Design.—Course as outlined by the Beaux Arts. Institute of Design followed. Ernest Weihe and Edw. L. Frick, patrons. First problem of the season, issued Saturday, September 17th. Programs for the following problems will be issued in October: October 1—Class A and B, Archeology Projet. October 22—Class A-11, Projet. October 22—Class B-11, Equisse—Esquisse.

Classic Orders of Architecture.—A course in preparation for the regular course in Architectural Design. James A. Magee, instructor. Class conducted the year 'round.

Water-Color Class.—Conducted by Mr. DeGastyne, a graduate of the Ecole des Beaux Arts, Paris. Class meets every Monday evening, at 7 o'clock.

Engineering for Architects.—Now studying reinforced concrete. Construction, steel construction will follow. Conducted by C. J. Sly, of C. H. Snyder's staff, Civil Engineers. Class meet Friday evenings at 7 o'clock.

History of Architecture.—A newly organized class will commence October 11. To be conducted by a graduate of the University of California.

Classes to Be Started.—Classes in full size details of architectural construction, contracts and specifications will be started as soon as sufficient students enroll.

* * *

BUILDING FLOODLIGHTING

The National Terra Cotta Society, 19 West 44th street, New York City, has just published an interesting illustrated booklet entitled "Building Floodlighting and Its Possibilities with Terra Cotta." Several papers are included therein which accompanied the presentation of technical reports covering the tests made with terra cotta at the illuminating laboratory of the General Electric Company during the past year. This research has equipped all manufacturers in this society to furnish material of the highest light-reflecting efficiency. Joint conference with manufacturers and lighting experts is recommended before selecting the particular type of terra cotta surface to be employed.

* * *

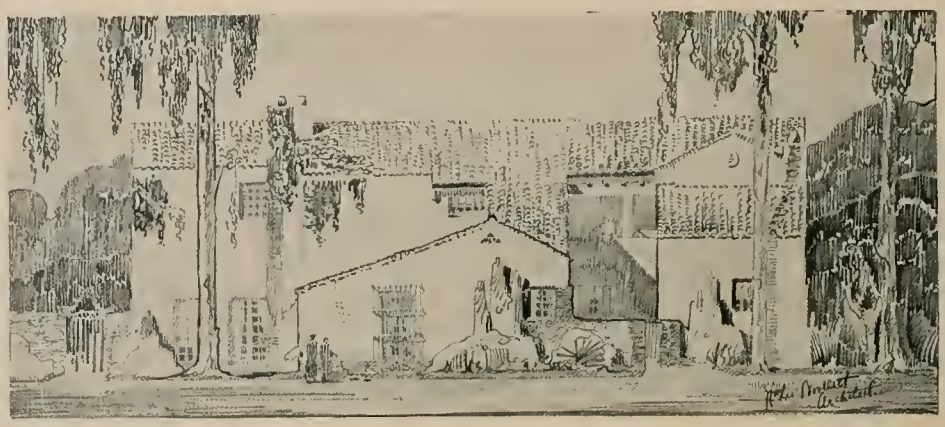
On the morning of September 16th, a fire of unknown origin destroyed the old 3-story brick building housing the architectural terra-cotta department of N. Clark & Sons. The fire was brought under control before other departments were affected, and the company is now in full production of sewer pipe, drain tile, roofing tile, brick, etc. By the time of going to press, the architectural terra cotta will again be operating, though at a reduced schedule, and new work, to a limited degree, will be taken on. The company expects to build bigger and better at an early date.

* * *

N. Clark & Sons have issued a catalogue fully covering their Ramona roofing tile. This catalogue is illustrated photographically, instead of the usual line cut, and will be found of great value to the architects, contractors and owners. The company are the only manufacturers who are still laying their own tile, but will still sell to anyone else.

* * *

Smith O'Brien, architect, 49 Geary street, will return about October 17th, when he will reopen his office. He has been in Europe for the last seven months, occupying himself with the study of architecture and painting.



Assistance League Day Nursery, 5606 De Longpre Avenue, Hollywood, California. William Lee Woollett, Architect

Safety First!

A DAY NURSERY must first of all be a safe place for children. It should, of course, be well designed and conveniently arranged and appointed. But above and before all it must be fireproof, weatherproof, soundproof and permanent. ¶ The beautiful new Day Nursery of the Assistance League in Hollywood abundantly meets all these requirements. From footing to ridge it is built of Simons burned-clay products — Simons brick in the walls and Simons tile on the roof.

"Since 1886"

SIMONS BRICK COMPANY

WALTER R. SIMONS, Pres. & Gen'l Mgr.
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ROOFING TILE · BRICK · PADRE TILE

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER TEN

SANTA ANA BUILDING LAW EFFECTIVE

After nearly three years' work by a joint committee of the Orange County Builders' Exchange, W. S. Decker, city building inspector of Santa Ana, and the building inspectors of Anaheim, Fullerton, Orange, Huntington Beach and Newport Beach, the Santa Ana city council has adopted a new comprehensive building code.

William H. Tway, president of the Orange County Builders' Exchange, spokesman for the joint committee, says the committee will continue to function until the same ordinance shall have been adopted in all Orange county cities. Orange county then will be the first county to work under a master building code applicable alike to all similar classes of construction in every city.

The building code in Santa Ana is significant because it is the only code in California written to include all the requirements of the State Housing Act. Adherence to its provisions therefore means the State housing requirements will be complied with without having to refer to any other enactment. Moreover, the Santa Ana building code is the only code written to make applicable all practical provisions of the State law to other occupancies not covered by the State law such as hospitals, construction of stairways in schools, etc.

Mark C. Cohn, consultant on housing and building regulations, was retained by the Orange County Builders' Exchange to coordinate the work of the joint committee and put the code in shape for adoption under the direction and supervision of the public officials and the Builders' Exchange. Although this work was finished more than a year ago its final adoption was delayed until last month, at which time new plumbing and electrical regulations also were adopted. All credit for this commendable piece of constructive work belongs to the public officials, Builders' Exchange and committee of practical builders, plumbers and electrical contractors in cities of Orange Co.

* * *

PASADENA CODE CHANGES PROBABLE

The creation of a special bureau to pass on the safety of furnaces and other gas-fired appliances and an ordinance similar to one recently put into effect in Los Angeles to govern the installation and inspection of furnaces are probable enactments which have been submitted for consideration of the board of city directors of Pasadena. Other changes in building regulation reported to be under consideration by the board of city directors are a new ordinance to regulate plastering and stucco work and amendments to the plumbing and electrical ordinances. The creation of a board of plumbing examiners is also a moot question in the Crown City.

* * *

CODE TO BE DISCUSSED IN ARIZONA

At the annual convention of the Building Officials' Conference in Phoenix, Arizona, on October 18 to 21, the proposed conference building code is scheduled as one of the major subjects to be discussed by inspectors of building who are members of that organization.

SAN DIEGO TO LICENSE BUILDERS

Regulations to license builders in San Diego are looked for soon, according to Oscar G. Knecht, chief building inspector, who has submitted to the city council an ordinance to cover the various requirements. Builders would be divided into three classes, each required to post bond and pay annual license fee as follows:

Class "A" licensed builders would post penal surety bond of $5,000 and be entitled to carry on any class of building operation. Class "B" builders would be licensed to carry on building operations the cost of which would not exceed $15,000 and the required bond would be $2,500. In like manner class "C" builders would post bond of $1,000 and their operations limited to jobs the cost of which would not exceed $5,000.

The proposed San Diego ordinance differs in some important respects from similar ordinances in other cities. The ordinance also defines building contractors, exempts owners who build private dwellings for personal use, and sets out conditions of bond so it will inure to the benefit of any party to the transaction who may suffer grievance due to violation of the building laws.

* * *

STATE PREPARES SAFETY ORDERS

The California State Industrial Accident Commission has prepared drafts of proposed safety orders regulating the use of paint spraying devices, copies of which may be obtained at the offices of the State Commission.

Following the release of the tentative orders the Commission will hold meetings in San Francisco and Los Angeles to discuss the orders with the view to final adoption. Two committees, representative of those interests who would be directly affected by the new safety orders, are reported to have cooperated with State officials. Others who have not participated in drawing up the regulations may familiarize themselves with the content of the proposed rulings by securing copies before the dates of the next meetings are announced.

* * *

L. A. ADOPTS COUNTY BUILDING LAW

The Los Angeles county board of supervisors has set a precedent for the passage of county regulations not unlike municipal codes for building and zoning. A general ordinance on these subjects enacted by the county board of supervisors is said to be the first code of its kind to regulate building and uses of properties outside of incorporated cities. It is regarded as a step toward comprehensive regional zoning. A bureau of building permits is to be established in the office of the county regional planning commission. Branch offices for the issuance of building permits will be established in each district fire house.

* * *

Contemplated to raise the standards for plastering, lathing and stucco work in Glendale, California, the city council adopted an ordinance reported long to have been urged by H. C. Vandewater, chief building inspector.

THE INSPECTOR

Architects' Law Ruling by Attorney-General

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-eighth of a series of articles on building codes.)

THAT the spirit and intent of the California State law regulating the practice of architecture is being violated by a class of unlicensed practitioners is the conclusion to be drawn from an opinion written by U. S. Webb, State Attorney-General of California. Ultimate decision will rest perhaps in whether the courts sustain the ruling of the Attorney-General. Careful analysis of this ruling makes apparent its far-reaching effect. If pursued to a logical conclusion, it would affect a greater number of companies and individuals than might be supposed.

In this series of articles much has been written on the subject of misleading appellations attached to names of firms and individuals who prepare and sell plans for building without openly making known the fact they are "uncertificated" architects or designers.

VIOLATORS NOTIFIED

Notices calling attention to the ruling of the Attorney-General are reported to have been mailed to a number of alleged violators of the law by the State Board of Architecture. It remains to be seen if these alleged transgressors of the law will acquiesce or precipitate court action to test the Attorney-General's interpretation.

The published opinion of the Attorney-General addressed to the California State Board of Architecture follows:

"You have asked my opinion concerning the legality of certain titles or designations assumed by those who are practicing architecture without a license.

"The answer to your inquiry involves a consideration of the terms and provisions of the act creating a State Board of Architecture (Deering's General Laws 1923, page 137). This act was approved March 23, 1901 (Statutes 1901, page 641), amended in 1903 (Statutes 1903, page 522). Section 5 of the act provides in part as follows:

STATE LAW IS VALID

"'After the expiration of six months from the passage of this act, it shall be unlawful and it shall be a misdemeanor, punishable by fine of not less than fifty dollars nor more than five hundred dollars, for any person to practice architecture without a certificate in this State, or to advertise, or put out any sign or card, or other device which might indicate to the public that he was an architect; provided, that nothing in this act shall prevent any person from making plans for his own buildings, nor furnishing plans or other data for buildings for other persons, provided the person so furnishing such plans or data shall fully inform the person for whom such plans or data are furnished, that he, the person furnishing such plans, is not a certified architect. . . .'

"The constitutionality of this act was brought into question in the case of *Ex parte McManus*, 151 Cal. 331, and in a carefully considered opinion the Supreme Court of California upheld the act and declared it to be constitutional.

"Again in the case of *Binford* vs. *Boyd*, 178 Cal. 458, the act was before the Supreme Court of California, and in the opinion of the court it was said that the law could be upheld upon the theory that the Legislature believed that it was injurious to the public interest to allow unskilled and unqualified persons to prepare plans and specifications for the erection of buildings, owing to the dangers which might arise from defects in plans or construction.

"In a still larer case this act was before the District Court of Appeal in *Payne* vs. *De Vaughn et al.*, 49 C.A.D. 848 (246 Pac. 1069). In that case there was involved a contract in writing between De Vaughn et al., as parties of the first part, and J. F. Payne, architectural engineer, as party of the second part. The agreement provided that the party of the second part should make all necessary plans and specifications, supervise the bids from subcontractors and supervise the construction of a proposed building. The compensation agreed upon amounted to four per cent of the total cost of the building if erected, otherwise the sum of $200 for sketches and services. The parties of the first part contracted with another architect and the building was erected pursuant to his plans and specifications. Payne sued on the contract and obtained judgment, from which an appeal was taken. The Appellate Court held that the services contracted to be rendered by Payne were those of an architect, citing the case of *Bacigalupi* vs. *Phoenix Building and Construction Co.*, 14 Cal. App. 632. The court said that the act in question forbade the practice of architecture by an unlicensed person and held that Payne had practiced architecture in contravention of the provisions of the act regulating the practice of architecture and therefore the contract upon which he sought a recovery was illegal and void.

MISLEADING APPELLATIONS

"The purpose of the act is clearly to prevent persons from holding themselves out, either by advertising or otherwise, in such a way as to lead the general public to believe that they are architects, unless they are certificated under the act.

"Specifically answering the questions contained in your inquiry, it is my opinion that violations of the spirit and intent of the act are committed by uncertificated persons who advertise as follows:

"1. (a) John Smith, architecture. (b) Architecture by John Smith.

"2. John Smith, architecture and building.

"3. John Smith, architecture and engineering.

"4. (a) John Smith, architectural designer. (b) John Smith, architectural engineer.

"5. John Smith, architectural draftsman.

"6. John Smith, architect (Unc.).

"7. John Smith, designer of homes.

"8. John Smith, designer and builder.

"I am also of the opinion that the act is not violated by uncertificated persons who advertise as follows:

"1. John Smith, architect (uncertificated).

"2. John Smith, designer.

"With reference to the last designation, 'designer,' we are assuming that this designation is used unassociated with architectural work."

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

POSSIBLE ARREST FOR FRAGRANCY

Q. I own an old brick building built about 20 years ago. The building is two stories high with 17 rooms on each floor rented to a . . . who operates it as a rooming house exclusively for . . . lodgers. There is a public toilet on each floor, but only one bath, which is located on the first floor.

The health and sanitary inspector has notified me it will be necessary to build two new bathrooms and install bathtubs. He says the State Housing Law requires these improvements.

A builder and engineer, who is a friend of mine, told me the law cannot be enforced in an old building built long before the law was passed and which complied with the laws of that time. Furthermore, I have told the health inspector that the costly improvements would be wasted because the tenants would not use the baths. Seldom if ever do they use the bath that is now available and it would answer all purposes in case they should care to use it.

I would be obliged to you to please tell me if the State law on housing can be made to apply to my building under the circumstances mentioned in this letter.

A. Under the State Housing Act of California a building of the type described by you would be classified as a "hotel." The State law mentioned is retroactive in a case of this sort. It specifically provides that in an existing hotel ("heretofore erected") there shall be installed not less than one bathtub or shower, in a separate compartment, located in the public hallway, for every 20 guest-rooms or fractional part thereof, which are not provided with private baths. The law also provides that such baths or showers shall be located on the same floor, and accessible from the public hallway, as the rooms served.

In this case it appears that one additional bathroom or shower on the second floor would suffice to comply with the minimum requirements of the State Housing Law. However, the law further provides that the enforcement department may exempt any building existing at the time of the passage of the act from fully complying with the above-mentioned requirements when in its discretion such deviation will not be detrimental to the health of the occupants, sanitation of the building or premises, or it is impractical to comply fully because of structural reasons that may exist in the building.

* * *

SANTA BARBARA PRINTS CODE CHANGES

Recent changes in the building and zoning ordinances of Santa Barbara are available in printed pamphlets issued by the city clerk and in the office of the building department. The city council will serve as a board of appeals to hear complaints and grant relief to builders in cases where the provisions of ordinances are deemed manifestly inapplicable to situations that may arise.

* * *

Edward Hyatt, Jr., chief of the division of water rights, has been elevated to the position of Acting State Engineer of California. His appointment was made by the Director of the State Department of Public Works after Paul Bailey, former State Engineer, resigned that post.

HOUSE LINING IS REQUIRED

For the better insulation and weatherproofing of stucco plastered houses the Los Angeles board of building and safety commissioners, under the provisions of a local plastering ordinance, requires that buildings be lined with asphalt saturated waterproof building paper.

When buildings are sheathed with wooden boards the waterproof paper, which must weigh not less than 14 pounds to 100 square feet, is placed over the sheathing, tacked and lapped shingle fashion. If gypsum-centered plasterboards are used to sheath the building, the waterproof paper is placed back of the plaster boards.

On buildings to be stucco plastered without solid sheathing, horizontal wires must be placed 6 inches apart, stretched taut across the outside face of studs and covered with at least one layer of 14-pound asphalt saturated and coated waterproof building paper. The coated paper, too, is acceptable in buildings of the solid sheathed type.

Plastering contractors initiated the movement to have the city officials standardize on the use of not less than 14-pound asphalt saturated building paper for house lining in order to insure better stucco plastered exteriors, which apparently are in popular demand, especially for home building.

The Los Angeles requirements seem to offer a suggestion which can profitably be made the minimum standards for stucco work in other cities where house lining either is not being used or flimsy building paper not sufficient in weight to insulate effectively and weatherproof the job is used.

* * *

SAN DIEGO APPROVES PLASTER LATH

The San Diego city council, following recommendation offered by Oscar G. Knecht, chief inspector of building, has adopted an amended plastering law to approve and legalize the use of fire-resistive plaster lath not less than $\frac{5}{16}$ inch thick. The $\frac{3}{8}$-inch type of approved fire-resistive plaster lath is required in positions where fire-resistive construction is prescribed by ordinance, which is the same standard heretofore prescribed in the building code and plastering ordinance of San Diego and the State Housing Act of California.

* * *

POMONA DISCOVERS ANT DAMAGE

That termites have wrought destruction to wooden timbers in buildings is the disclosure reported by Pomona, where the white-ant menace has suggested recommended changes in the building code after inspection was made of a school building which indicated that some of the structural timbers had been honeycombed and eaten away by white ants.

* * *

OCEANSIDE CODE EFFECTIVE

L. W. Robinson, in charge of building and plumbing inspection in Oceanside, California, urges cooperation in the enforcement of the requirements of building, plumbing, and electrical ordinances adopted recently by the board of trustees of that city.

ENTRANCE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIFORNIA. WEEKS AND DAY, ARCHITECTS

Executed by Michel & Pfeffer

ART IN IRON & BRONZE

DOORS AND DOORWAYS

MANY artistic crimes have been committed in America in the name of ironwork. While lack of designing and discriminating ability is largely responsible, certainly much of the unhappy result is due to ignorance of the proper treatment of metal; inasmuch as we frequently find cast iron masquerading as wrought, and vice versa, the attempt to produce in wrought iron forms that can be adequately rendered only by casting.

Without going into the process too technically, wrought iron is hand-worked on an anvil, hammered while it is hot or cooling; while cast iron is poured in a hot liquid state into moulds. It follows that wrought iron is an assemblage of small members tied together, but a very large casting may be made in one piece. This obviously renders cast iron more generally useful for structurally supporting members, wrought iron for purposes of protection, separation, ornament, accessory use.

Left—Bronze Elevator Doors, Pacific Southwest Building, Fresno, Calif. R. F. Felchlin Co., Architects.
Right—Bronze Elevator Doors, Berkeley Chamber of Commerce. Wm. H. Ratcliffe, Architect.
Executed by Sartorius Company, Inc.

The shape of cast iron, mass and detail, naturally follows that of other structural materials, stone or wood; it does not rely upon the irregularity, the varying curves and thicknesses and surfaces which give to wrought iron so much of its charm. In fact we must admit that no matter how well modeled the moulded, how crisp and deep the casting, the essential charm of handicraft is lacking. However, good cast iron has beauties of its own, and there is always the interest of the material itself, with its varied effects possible, of polished high lights contrasting with dull lower surfaces; the values of repeating motives, panels, bands, borders; the infinite variety of polychrome effects.

All this may seem to be far removed from doors and doorways. However, inspection of the illustrations given herewith, of locally executed ironwork, will show that consideration has been given to the foregoing principles. Most of this work is cast, and rightly so. The two examples of wrought iron (which happen to be grill work ornamenting and protecting glass doors to high-class residences—where the elements of structural use and guard against theft or damage are not factors) show bona fide qualities of handicraft applied appropriately. The excellent execution of cast detail, crisp and delicate, indicates an expert understanding of its legitimate application. The confusion that has existed as to the proper use of these forms of a valuable material is being corrected by a closer coordination between designer and manufacturer; and while the most satisfactory modern examples are based upon historic precedent, the growing use of metal should lead to new forms and uses which will express modern inspirations.

* * *

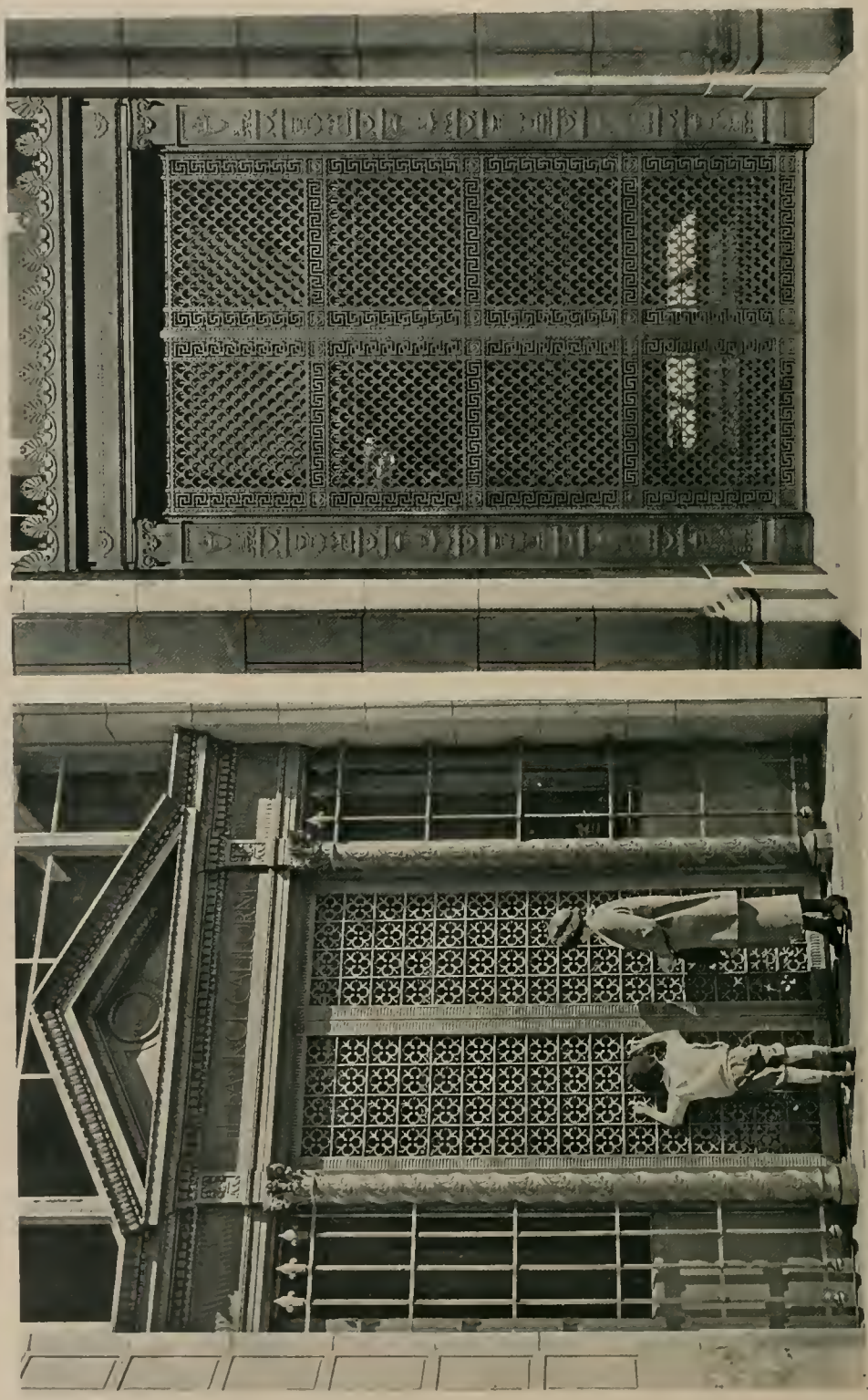
PLASTER LATH APPROVED FOR CLASS "A"

Fire-resistive plaster lath ⅜ inch thick attached to metal studs and plastered to make solid partitions is an approved type of construction for class "A" buildings recently approved by the municipal board of building and safety commissioners of Los Angeles.

* * *

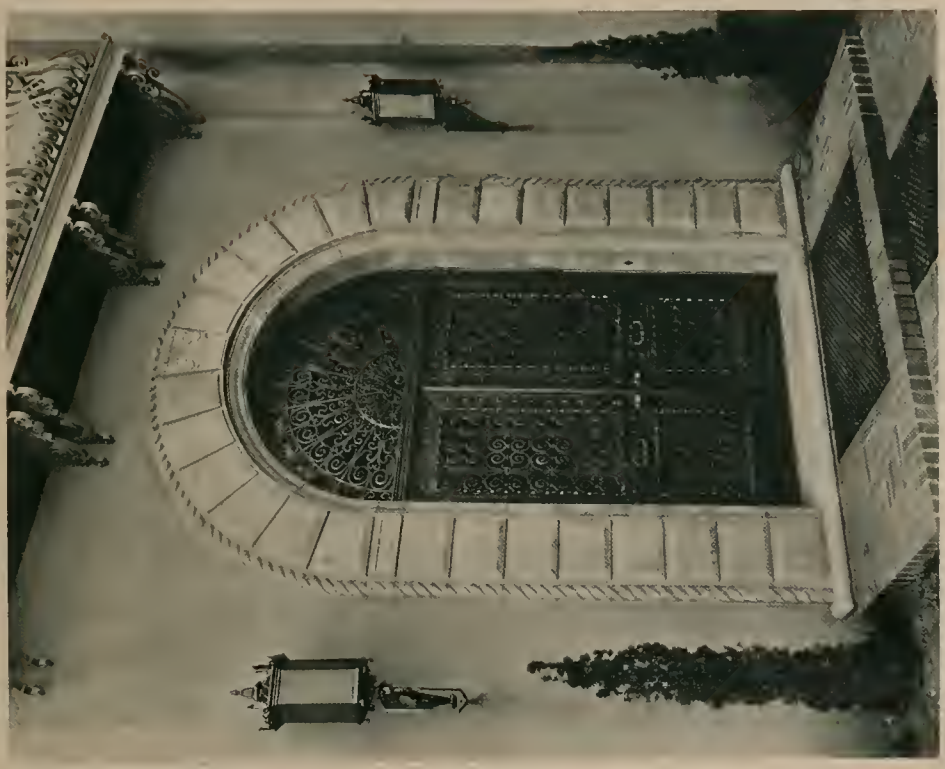
HANFORD SEEKS BUILDING CODE

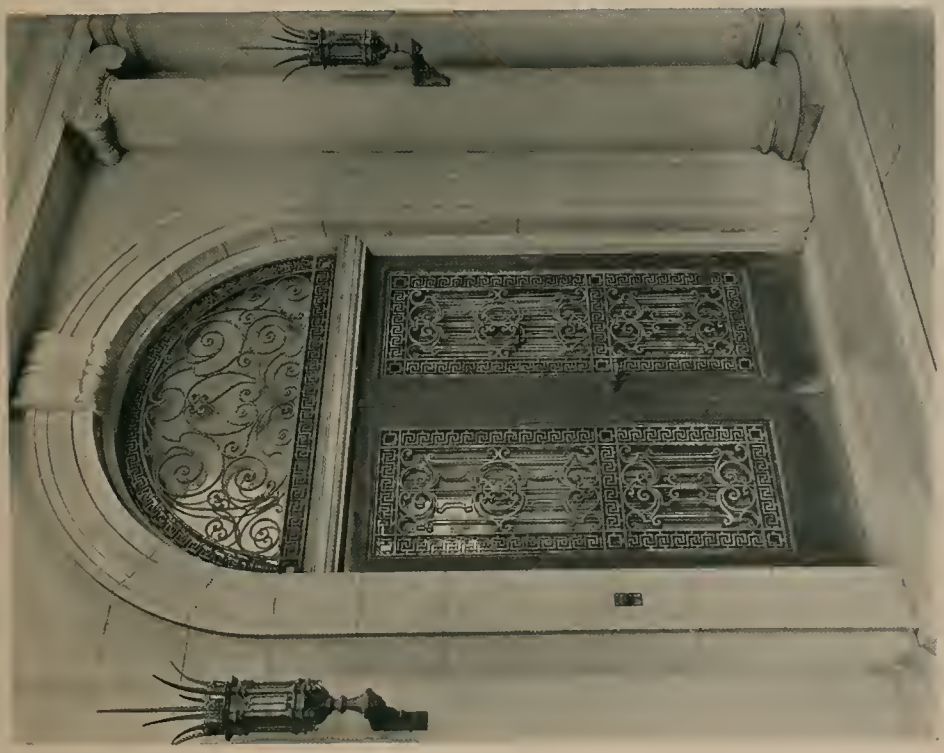
More stable and fire-resistive construction would obtain in Hanford, California, if the recommendations of Fire Marshal C. E. Kendall for a restrictive building ordinance are adopted by the city council.



RIGHT—BRONZE ENTRANCE AND BRONZE DOORS, FEDERAL RESERVE BANK, SAN FRANCISCO, CALIFORNIA. GEO. W. KELHAM, ARCHITECT
LEFT—BRONZE ENTRANCE AND BRONZE DOORS, BANK OF CALIFORNIA, PORTLAND, OREGON. A. E. DOYLE, ARCHITECT

Executed by Sartorius Company, Inc.





LEFT—ENTRANCE, RESIDENCE OF CAPT. F. OLSON, SAN FRANCISCO, CALIFORNIA. C. O. CLAUSEN, ARCHITECT
RIGHT—WOLFSKILL RESIDENCE, SAN FRANCISCO, CALIFORNIA. BLISS AND FAVILLE, ARCHITECTS

Executed by Michel & Pfeffer

SOMETHING NEW FOR BANK ARCHITECTURE

THE legends of banking are filled with color. A treasure ship on the Spanish Main ⁂ a counting house in old Boston with a fleet of whalers in the harbor below ⁂ long barreled Winchesters thrust through portholes of the early mining town bank ⁂ These stories expressed in Decorative Tile would make the interior of a bank a vital and living part of its community. ≈ Every bank has its own history, individual and distinct from all others. And as with great paintings, a design once used with Decorative Tile is never duplicated. The art and research department of Gladding, McBean & Co. will submit original sketches in color to interested Arhcitects or Bankers.

GLADDING, McBEAN & CO.

SAN FRANCISCO
SEATTLE
LOS ANGELES
PORTLAND

Jury of Award. Left to right are: W. R. B. Willcox, Director of the School of Architecture, University of Oregon, Eugene, Oregon; Henry C. Hahn, New York City; Louis C. Jaeger, New York City; Emery Stanford Hall, Chicago; David J. Myers, Seattle, Members of the Jury; and J. Lister Holmes, Seattle, Professional Adviser.

REPORT OF THE JURY OF AWARD

[Concluded from page 9]

found to be impossible or inaccurate developments from the plans.

The Jury of Award deems it proper to add that consideration of the intent of an author in use of materials, as set forth in individual statements permitted under the terms of the competition, entered largely into its decisions; while questionable detailing *in cases where the design was susceptible to practical treatment* was not regarded as a determining factor.

In general, the Jury of Award feels that this competition is worthy of emulation as a means to, and as a definite and strong encouragement of, better wood architecture, for which Mr. C. W. Stimson, the West Coast Lumber Bureau, and the Washington State Chapter of the American Institute of Architects, who respectively proposed, offered, and sponsored it, are entitled to the commendation of the lumber industry, the architectural profession, and the public.

Respectfully submitted,

Louis C. Jaeger, David J. Myers,
Emery Stanford Hall, Henry C. Hahn,
W. R. B. Willcox, *Chairman.*

* * *

MEMBERSHIP NORTHERN CALIF. CHAPTER

[Continued from page 44]

Reed, Walter D., The Oakland Bank Bldg., Oakland, Oakland 1627.
Reid, Jr., John, 60 Sansome St., San Francisco, Sutter 3274.
Rushforth, Geo., 354 Pine St., San Francisco, Kearny 4733.
Ross, T. Patterson, 310 California St., San Francisco, Kearny 4216.
Sawyer, Houghton, Hearst Bldg., San Francisco, Douglas 3156.
Shea, Will D., 454 Montgomery St., San Francisco, Sutter 2084.
Sheldon, Martin A., Monadnock Bldg., San Francisco, Calif., Douglas 3445.
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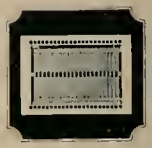

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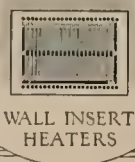
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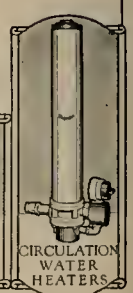
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[Concluded from page 57]

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Molera, E. J., 2025 Sacramento St., San Francisco, Graystone 7521.

* * *

O. S. Roen succeeds A. E. Stockburger as city manager of South Pasadena. Mr. Stockburger is now city manager in Alhambra. Mr. Roen formerly was city manager of Ontario, California.

* * *

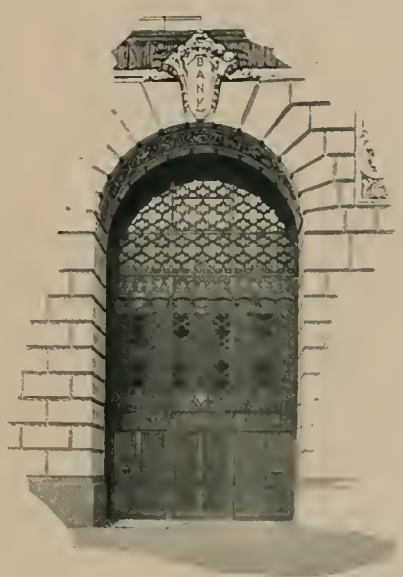
Ordinance No. 225, passed in Beverly Hills, California, establishes and creates six separate zones and regulates the construction and uses of buildings and improvements in such zones.

* * *

Thickness of masonry load-bearing walls will be regulated by amended section 24 of Ordinance No. 261, put into effect by the adoption of Ordinance No. 270 in Azusa, California.

* * *

H. F. Wegnori, for more than 33 years building inspector of San Bernardino, California, died last month at the age of 82. Mr. Wegnori resigned the post of building inspector about two years ago.



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* * *

Golden Gate-Atlas Materials Company, well-known manufacturers of lime, mortar and concrete, is constructing an addition to the plant at Sixteenth and Harrison streets, San Francisco.

* * *

The Lake Merritt district is the center of much activity in apartment building. The Enos Tower Community Apartments is one of the most recent projects for this district to be announced. R. G. de Lappe is the architect.

* * *

Crescent cork coverings are described in a new booklet published by the United Cork Companies, Lyndhurst, New Jersey.

* * *

Requests for back copies of PACIFIC COAST ARCHITECT are continually received so that our files have been entirely depleted of some numbers. We have a request for January and March, 1925, and will gladly pay for copies sent in to us.

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The National Lumber Manufacturers' Association, in recent annual session in San Francisco, adopted a five-year program of trade extension and advertising calling for the expenditure of $5,000,000 already pledged for that purpose. It is asserted that this great sum of money will be used chiefly toward informing the public of improved lumber manufacturing methods and the various uses for which lumber is best adapted. The campaign also includes research work, preparation of recommended specifications for all types of building construction and a comprehensive investigation of methods for protecting wood against fire hazard, decay and insect attack, according to published report of the meeting.

* * *

Addison Mizner, architect, was a recent visitor to San Francisco. He is preparing plans for a residence at Santa Barbara for Henry Dietrich of New York.

* * *

The electric refrigeration industry has a business newspaper, "Electric Refrigeration News," which is published fortnightly in Detroit.

* * *

"The History of the Radiator" is the title of a folder published by the American Radiator Co., 816 South Michigan avenue, Chicago.

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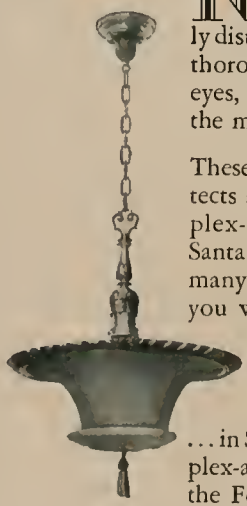

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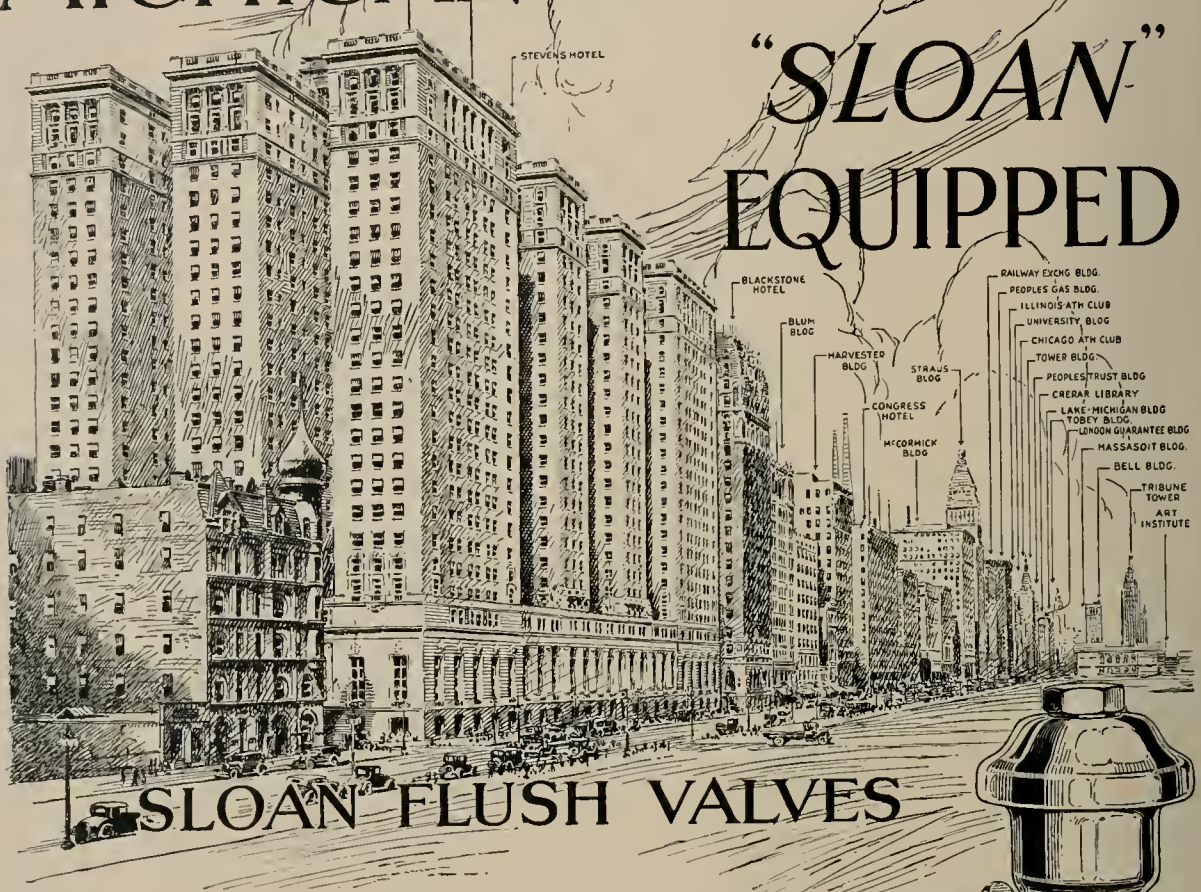

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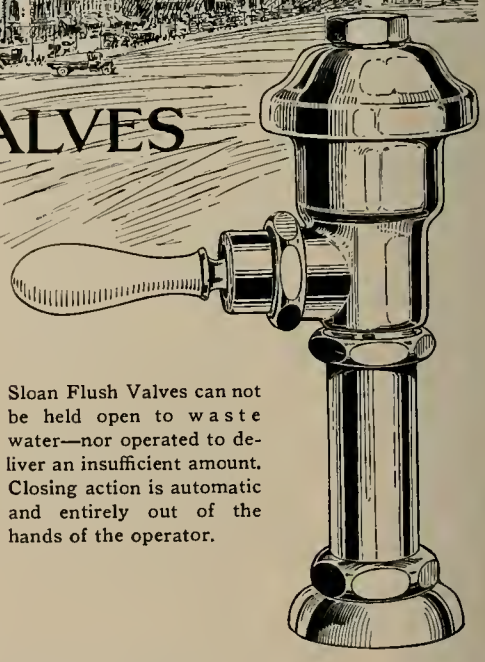

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THE W. P. FRICK SCHOOL—*A Study in Creative Duplication*

[BY ZOE A. BATTU]

THERE has been much sharp criticism of the practice of exactly or approximately duplicating and copying the architecture of the Old World. The so-called futuristic spirits of the art world make a plea for the free play of the creative spirit to the end of evolving new, typically American art and architectural forms. On the whole, this movement is desirable and worthy of attention and sympathy, for those affiliated with it often give us ideas and symbolisms of singular virility. These ideas, these flashing bits of beauty and detail, we may embody in whole or in part in current works, so saving the bulk of our creations from falling to the dead level of monotony.

But there is one point largely overlooked by these caustic critics of today's architecture and architects. That is, that copy, duplication and collation of architectural details and structures, long ago executed by European and other peoples, can have in it elements of genuine creativeness. Duplication, collection and combination of various exact details, is, in its ultimate expression, something of a fine art. It is not a haphazard art, for the builder or architect must go to his sources in the spirit of a seeking student. He must absorb their spirit as well as their outward forms. He must, as it were, sit humbly at the feet of the master.

When he comes to reexecute what he has seen and observed, he must not do it woodenly, blindly and without intelligent adjustment of his inspirations to their new environment and purposes. He must labor to fuse the inspiration of another worker with inspiration of his own—with movement, rhythm, character, symbolism or what you will that is of his mind and the fruit of his own pondering over and understanding of the original work.

As proof that architectural duplication can achieve the status of a fine art, we show this month the W. P. Frick Junior High School in East Oakland, the work of Architects Blaine & Olsen. The structure represents an assemblage and accurate duplication of executed works, gleaned from first-hand study of various Spanish sources. In its interior and exterior the Frick School is a museum, authentically presenting the finer aspects of the architectural arts and crafts of Old Spain, and the student of these subjects may turn to it with the assurance that the work is pure in spirit and craftsmanship. There is, in all America, probably no other building of its kind, no project of its size and significance, so completely true to the European traditions inspiring it.

Yet this building in its own right and light possesses creative interest. It does not stand stolidly without appeal to the intelligence or sense of beauty. This is due, no doubt, to the fact that the work is a growth, the slow blending of many inspirations gathered by the architects during a year's stay abroad in 1922 and 1923, six months of which were spent in Southern Spain and Northern Africa. While the two men were busily sketching and photographing bits of detail and architectural compositions that caught their fancy, and making exactly measured and scaled drawings of things that appealed particularly, they had no thought of the Frick School in mind, or how they might make use of the material being gathered. They merely absorbed and lived with the environment in which they found themselves.

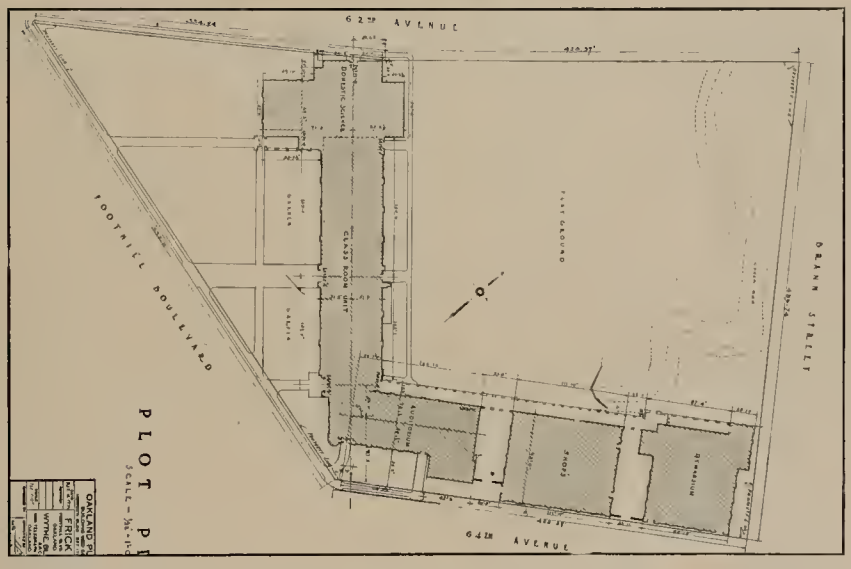
When the school commission came to hand, it appeared as an opportunity to build not just the Spanish type of school now so common to California, which it must be admitted has degenerated into a somewhat standardized, nondescript affair, but a school truly expressing Old Spain. The Spanish sketches were brought out. There was among them complete details of the tower of Santa Maria la Mayor in Ronda, Spain—a stately thing, whose history is replete with the ironies of human nature and history. The building and part of its tower were built 1100 years ago as a Moorish mosque. Later by proper addition to the height of the tower, Christian conversion and decree of the Pope, no doubt, it became a Roman Catholic church.

A part of the tower, its moldings and finials, exactly duplicated, is now the point of focal interest of an American school, a structure

[Concluded on page 31]

Photo by Waters and Hamlin

W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA. WYTHE, BLAINE AND OLSEN, ARCHITECTS



W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA. WYTHE, BLAINE AND OLSEN, ARCHITECTS

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ABOVE—DOMESTIC SCIENCE WING; BELOW—PORCH; W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA
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AUDITORIUM WING FROM PLAYGROUND, W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA
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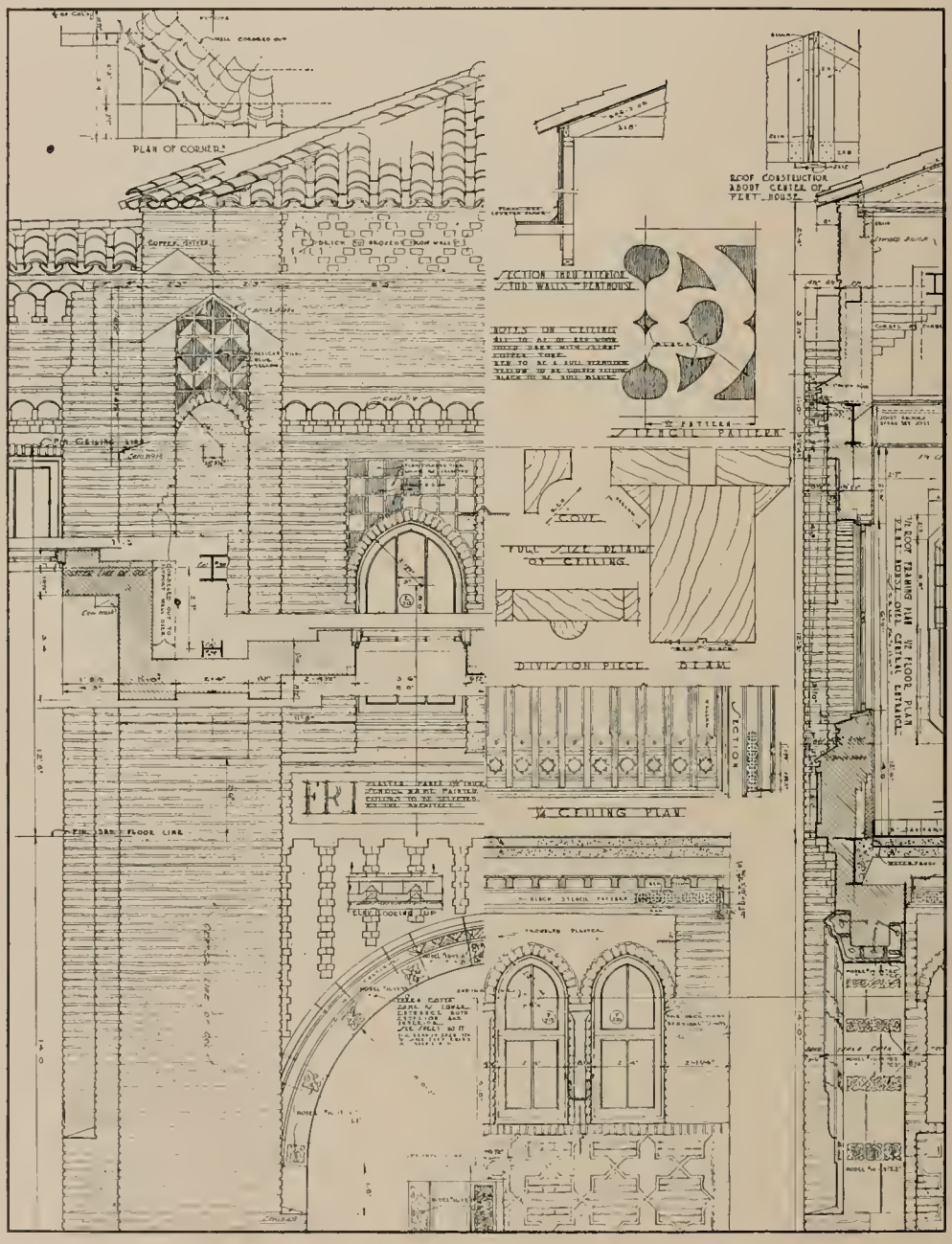

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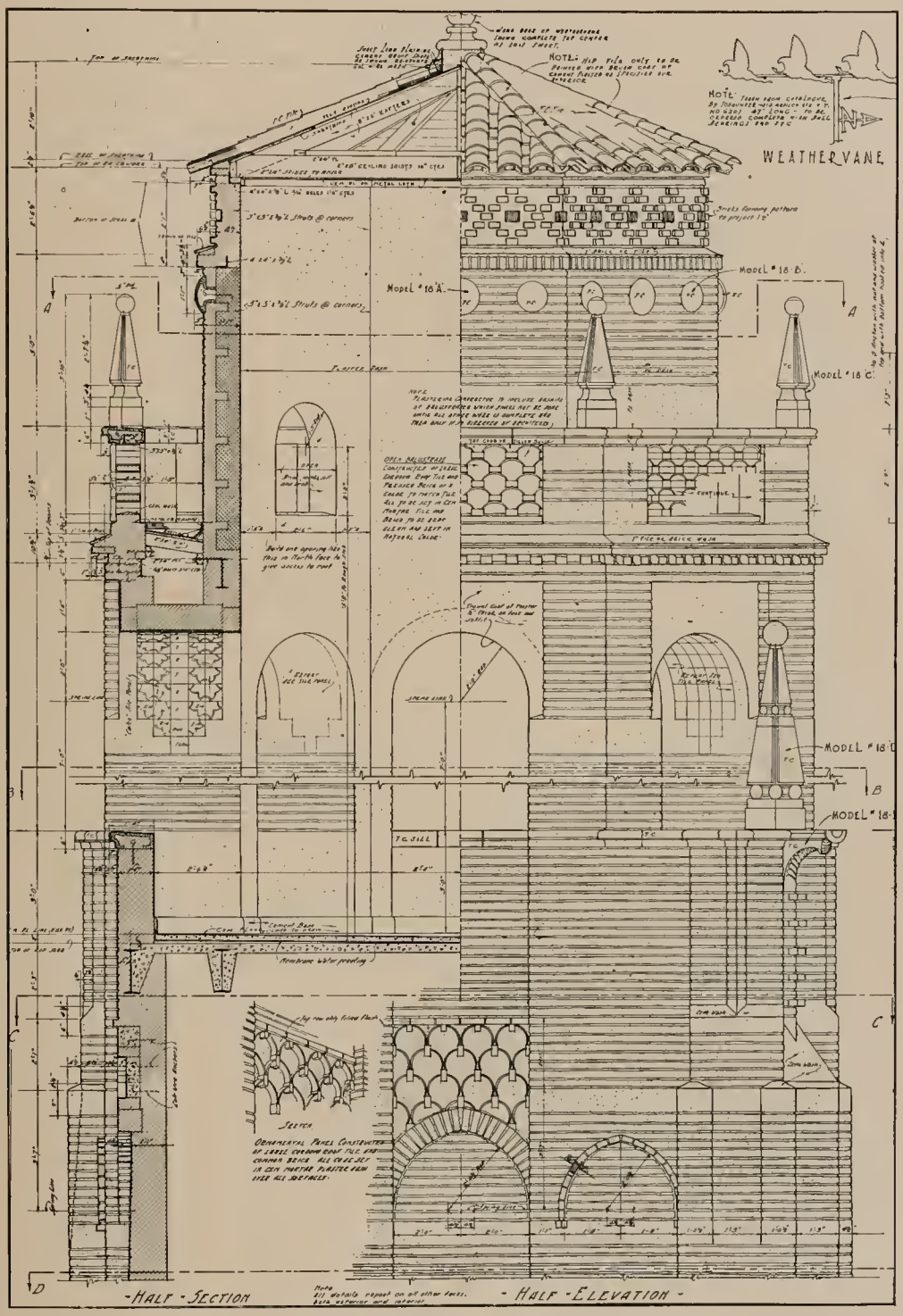
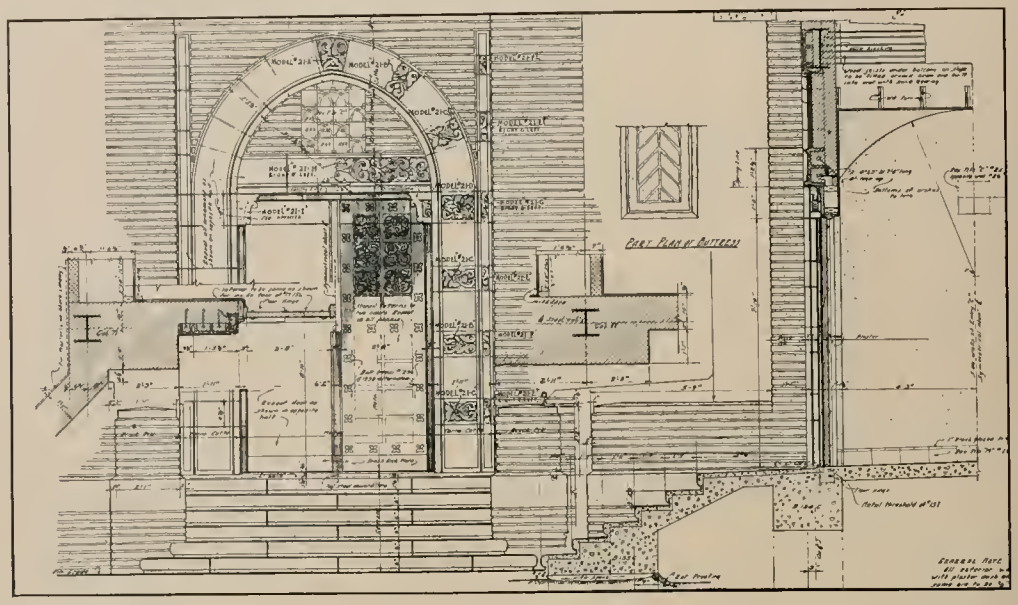
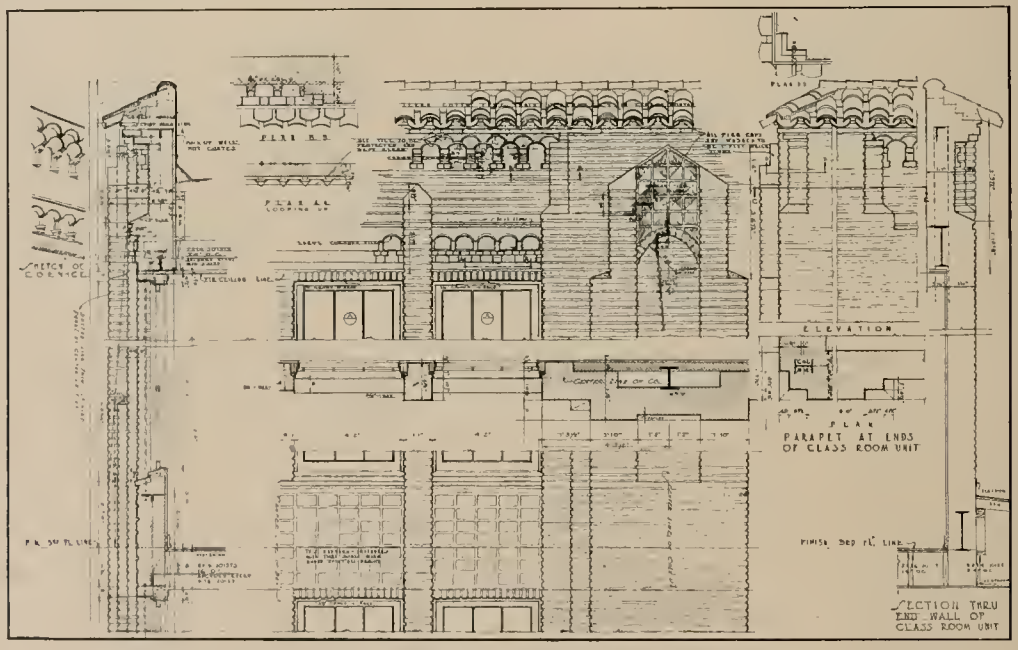
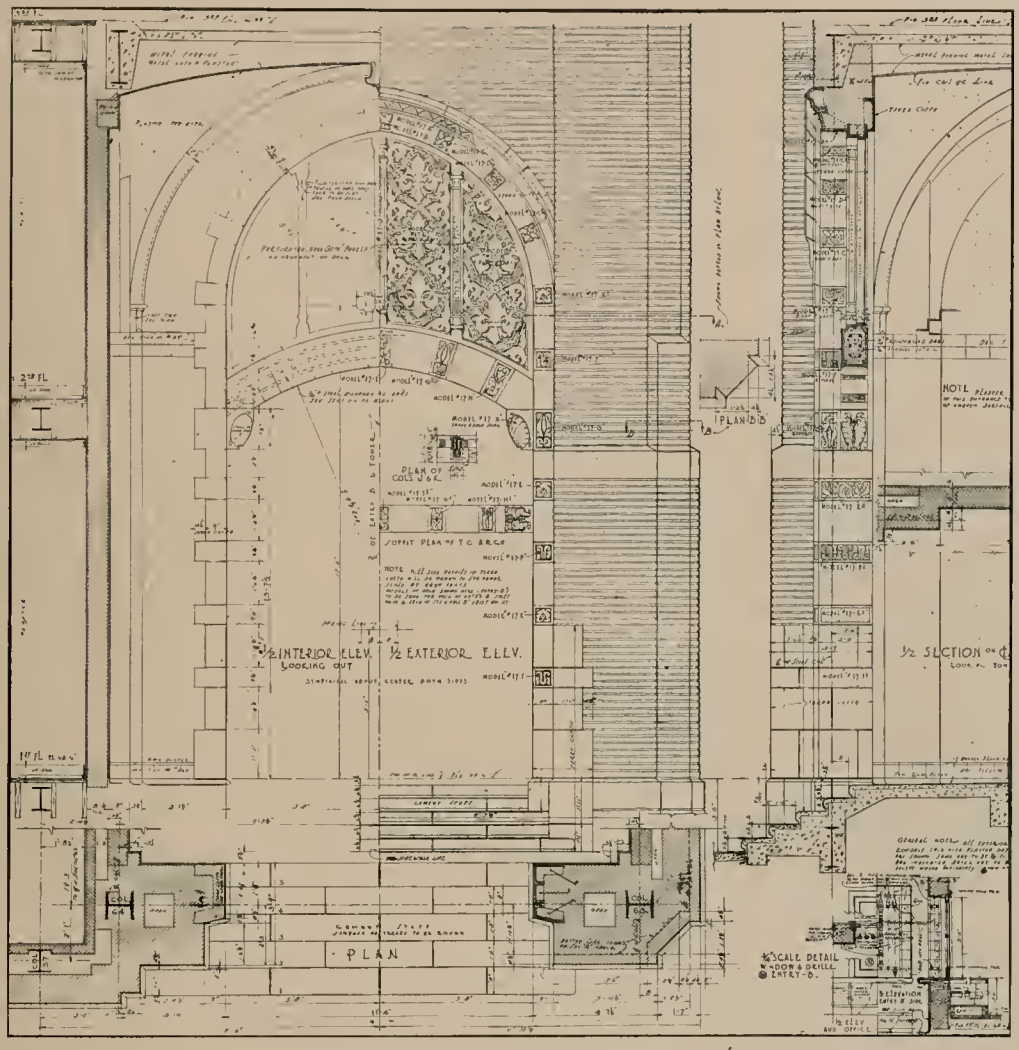


DETAIL, TOWER, W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA
WYTHE, BLAINE AND OLSEN, ARCHITECTS





ABOVE—DETAIL AUDITORIUM ENTRANCE; BELOW—DETAIL MAIN ENTRANCE; W. P. FRICK SCHOOL, OAKLAND, CALIFORNIA. WYTHE, BLAINE AND OLSEN, ARCHITECTS



DETAIL, TOWER ENTRANCE, W. P. TRICK SCHOOL, OAKLAND, CALIFORNIA
WYTHE, BLAINE AND OLSEN, ARCHITECTS

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA. GILBERT STANLEY UNDERWOOD, ARCHITECT
SKETCH BY FRANCIS TODHUNTER

Plate, courtesy of H. K. McCann Co., San Francisco

THE PLACE OF THE HOTEL IN THE MODERN CITY

[BY GUY WILFRID HAYLER]

FORMER PRESIDENT TAFT once said, "Hotels mark the development of a city," and with this in mind one can definitely assert that no city plan or scheme for community building is at all complete which ignores the tremendous influence which hotels exert. From the days of the earliest inns, at which wayfarers stopped, to the monster caravansaries of today, city progress has unquestionably been marked by the sense of hospitality which greets the stranger within her gates. And in the twentieth century the city cannot do justice to itself unless it provides not merely hotels but really exceptional, first-class ones. Mere ordinary hotels no longer fill the bill. Just as the city planner sees to it that residential districts are well designed and that the railroad station is central, adequate and attractive, so therefore must the hotels be equally worthy in every way of the community which they represent as the city's hosts. It is little use for a city to plan or advertise itself unless it considers this great fundamental fact. Chambers of commerce and other civic bodies are becoming more than ever alive to the paramount place of the hotel in the modern city, and in few other States is this more important than in California, which is increasingly attracting tourists from the entire world.

The following is a list of great hotels erected in California in recent years. They represent a total cost of millions of dollars and contain over 10,000 rooms. The list is by no means complete. Nevertheless it is very expressive of the wide-awake cities, and if statistics were available would undoubtedly show the direction of tourist travel.

City	*Hotel*	*Year Erected*	*Cost*
Alameda	Alameda	1927	$ 350,000
Anaheim	Angelina	1924	120,000
Bakersfield	El Tejon	1926	625,000
Brawley	Dunlack	1926	275,000
Brawley	Planters	1926	300,000
Calexico	Calexico	1927	200,000
Del Monte	Del Monte	1926	1,000,000
El Centro	Barbara Worth	1926	300,000
El Centro	Balboa	1925	85,000
Eureka	Eureka	1922	350,000
Fresno	Californian	1924	1,500,000
Fullerton	California	1923	190,000
Glendale	Glendale	1925	544,000
Glendale	Maryland	1925	150,000
Hollywood	Chrystie	1923	1,150,000
Hollywood	Dupont	1926	125,000
Hollywood	Gilbert	1926	125,000
Hollywood	Hollywood Plaza	1925	1,250,000
Hollywood	Regent	1924	255,000
Hollywood	Wilcox	1926	185,000
Hollywood	Mark Twain	1925	110,000
Indio	Indio	1925	175,000
Long Beach	Breakers	1926	1,500,000
Los Angeles	Biltmore	1922	7,000,000
Los Angeles	Cecil	1924	1,700,000
Los Angeles	Commodore	1923	1,000,000
Los Angeles	Figueroa	1926	1,500,000
Los Angeles	Hayward Annex	1926	750,000
Los Angeles	Rosslyn Annex	1923	1,650,000
Marysville	Marysville	1926	425,000
Modesto	Covell	1924	250,000
Monrovia	Aztec	1925	250,000
Monterey	San Carlos	1926	650,000
Oakland	Leamington	1926	2,000,000
Palo Alto	Cardinal	1924	250,000
Pasadena	Constance	1926	450,000
Petaluma	Petaluma	1924	375,000
Richmond	Carquinez	1924	225,000
Sacramento	Senator	1924	2,500,000
San Bernardino	Antler	1924	250,000
San Bernardino	California	1927	500,000
San Diego	Casa de Manana	1924	450,000
San Francisco	Californian	1924	$1,000,000
San Francisco	Commodore	1924	250,000
San Francisco	Governor	1926	500,000
San Francisco	Lombard	1926	225,000
San Francisco	Mark Hopkins	1926	5,000,000
San Francisco	Roosevelt	1926	500,000
San Jose	Sainte Claire	1926	1,200,000
San Luis Obispo	Anderson	1923	210,000
San Mateo	Benj. Franklin	1927	700,000
San Pedro	Miramar	1926	135,000
San Pedro	Cabrillo	1923	75,000
Santa Ana	Santa Ana	1922	200,000
Santa Barbara	Carrillo	1923	550,000
Santa Monica	New Miramar	1924	500,000
Stockton	Wolf	1925	100,000
Susanville	Mount Lassen	1926	155,000
Tracy	Tracy	1926	85,000
Ventura	Ventura	1926	160,000
Whittier	William Penn	1924	250,000
Yosemite	Yosemite National Park	1927	800,000

Besides the California record as above, in the State of Oregon there have been more than 20 hotels built since 1924 and in the State of Washington 18 erected. In Florida and through the Southern States the building of new hotels has been phenomenal. However, in spite of all this, no one who travels can fail to notice there are yet a great number of cities and towns which still need a good hotel. The memory of many places is marred by this defect. City developers in numerous sections of the country are now giving the closest attention to the provision of hotels, as essential elements in their development plans.

The readers of Dickens or Thackeray would say that the hostelries of England expressed the native congeniality of the people. They did! And the slow transportation by stagecoach made it essential that they should partake of that character. They were family hotels in the best sense of the word. In the modern American city this character is still retained, but it is broadened out into a democratic interpretation of the family as a community institution. First, the hotel stands for the entertainment and comfort of its guests. Second, it stands as the nucleus around which their pleasures and business pursuits center. And third, it stands as the embodiment of the spirit of the city, which enters into the life of visitors in many ways, as the hotel serves as the headquarters of local societies and the scene of local functions. It is therefore imperative that the hotel shall have the maximum of local standing, an indefinable dignity which can only be attained by careful and well-thought-out design and location, coupled with an appreciation of the form of public service which the community has a right to demand of it.

Suppose we consider as an illustration the Biltmore Hotel, Los Angeles. These facts will show that the financial stake, employees, purchasing power, etc., establish at once the value of the hotel to the up-to-date city.

The Biltmore cost six million to construct, exclusive of site, and the furnishings cost an additional million. It employs 1200 persons, representing 900 families; $500,000 per month is brought into Los Angeles by this hotel alone. Conservative estimates place the total brought into the city by the hotels of Los Angeles at over two millions per month.

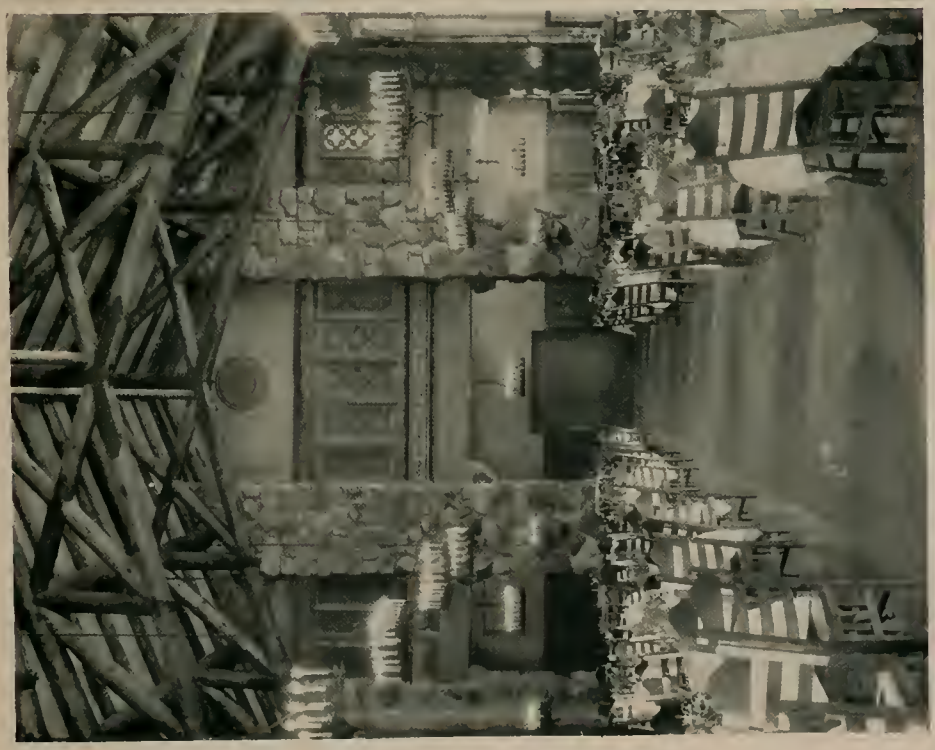
The purchasing power of this hotel is exhibited when it is known that in a typical month there are purchased 77,000 pounds of meat, 47,000 pounds of poultry and 280 barrels of flour. Over 1,500,000 pieces of linen are laundered, 2000 pounds of soap used and 259,000 kilowatt hours of electricity consumed; 210 gallons of paint are used and 200 yards of carpet replaced. These are all big expenditures of money which flow directly into trade,

[Continued on page 55]

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA. GILBERT STANLEY UNDERWOOD, ARCHITECT

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA. GILBERT STANLEY UNDERWOOD, ARCHITECT

AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA. GILBERT STANLEY UNDERWOOD, ARCHITECT



AHWAHNEE HOTEL, YOSEMITE VALLEY, CALIFORNIA. GILBERT STANLEY UNDERWOOD, ARCHITECT

DECORATIVE NOTES [A SERIES]

The Application of Flat Painted Ornament

THE PRESENT VOGUE for Spanish painted ornament on wood and plaster has led to a demand for skilful craftsmanship in reproducing the naivete, mellow coloring, soft blending, that give charm to the Spanish originals. ¶An oriel window and balcony in the National Broadcasting Studio, San Francisco, was decorated on Philippine mahogany in typical Spanish colors, glazed and antiqued. ¶Schultze and Weaver, Architects. ¶A. Quandt & Sons, [since 1885] Painters and Decorators, 374 Guerrero St., San Francisco

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INTERIOR DECORATING

AMERICAN SCENERY IN DESIGN

[BY R. AMORY]

OF NOT A LITTLE INTEREST to interior decorators and art lovers have been the tapestries, rugs, leaded glass and colored motifs assembled for Yosemite National Park's new million-dollar hotel, The Ahwahnee Lodge. The entire designing is in keeping with traditional decorations used by the California Indians, and was transcribed and adapted under the direction of Arthur Upham Pope and Dr. Phyllis Ackerman, consultants. The work was done by Jeanette Dyer Spencer (whose six stained-glass windows, interpreting Indian themes conventionally transposed in angles and colors, enrich and lighten the lounge), Jesse Sawyer, Robert Boardman Howard, Henry Howard, Ernest Born, and M. B. Roller. Mr. Roller's wrought-iron work in Indian motifs shows unusual development in spacing and fitness.

Months were spent by world-famous experts in the preparation. Hundreds of rare and costly rugs from all parts of the world cover the floors of halls and guest-rooms. These include brightly woven "khilums" from the Caucasus, of the early nineteenth century, the patterns in which are strikingly in accord with the Yosemite Indians.

Tapestry, Ahwahnee Hotel
Painted by Robert Howard

A large "toile Peinte" (painted tapestry) is a distinguished feat accomplished by Robert Boardman Howard. It reflects the character of the late fifteenth century, and hangs in the Gothic writing-room between the heights of tall windows framing the walls of the valley. Well handled, indeed, is the series of wild-flower, bird and animal depictations, peculiar to the Yosemite region, and introduced against a deep-blue background. The distinctive manner in which the subjects are arranged, and the botanical and zoological knowledge displayed by the artist, convince the beholder that the composition involved much careful study. Each arrangement of petal, leaf and growth habit stands out in its characteristic accuracy. Mountain wild flowers in their native, radiant colorings appear in the natural profusion of which the purple lupine, leopard, elk and mariposa lilies, penstemon, Indian paint brush, fern and columbine are only a few. Bear, cougar, deer, badger, weasel, skunk, squirrel, chipmunk and mice people the forest floor, peering and posing beneath cone-tipped pine, aspen, bur-oak and alder. Above them in the branches flutter bluejay, owl, pheasant and yellow warbler.

* * *

A STUDY IN CREATIVE DUPLICATION

[Concluded from page 9]

dedicated essentially to things practical and far removed from Eastern philosophies and European ecclesiasticism. But even so, there are few who may find either artistic or symbolical discrepancies between its present purposes and environment and its original purposes. Thus does architecture bring happy consummation to the diverse currents of man and his history.

Over the main entrance is a great grille of terra cotta. It is the duplicate of a Moorish design found in a Granada building. The design of the auditorium ceiling, which is painted upon roughly hewn beams, is likewise a pure and exact copy of a Moorish original.

About the building are a multitude of small details which have been executed in faithful exactness to the sources inspiring them. The cornices are of brick and reversed and projecting tiles—a treatment little employed in American construction because of the time and expense involved. But here we see that both are justified in the massiveness and strength created and the play of shadows cast upon the walls. The faience tile used liberally throughout the building comes from Spain, Turkey, Africa and Mexico. The white-washed brick walls are the last light touch. Lacking this, the whole would be startlingly obvious and repellent, but with it, it is quietly and powerfully subtle—a place that tempts us to explore further that we may know it intimately.

* * *

The Haws Sanitary Drinking Faucet Company, Inc., Berkeley, California, has recently prepared a new catalogue, covering their complete line. A request for Catalogue "L" will bring a copy.

ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H. WARREN AND WETMORE, ARCHITECTS

CORNER OF MAIN LANAI, ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H.
WARREN AND WETMORE, ARCHITECTS

EAST AND WEST COURTS, ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H.
WARREN AND WETMORE, ARCHITECTS

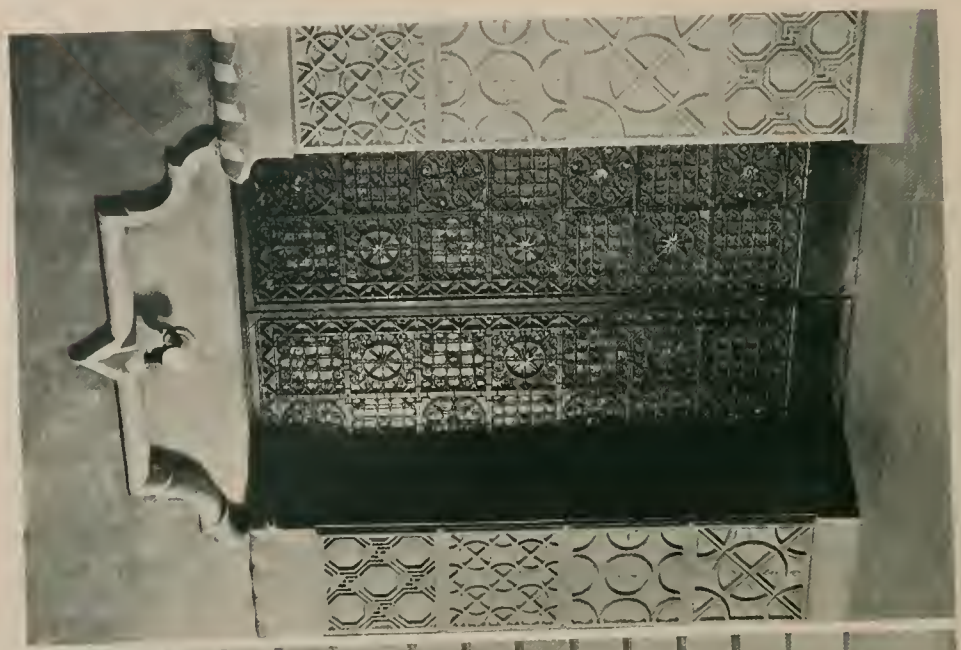
ABOVE—LOUNGE; BELOW—LANAI; ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H.
WARREN AND WETMORE, ARCHITECTS

ABOVE—BALLROOM; BELOW—DINING-ROOM; ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H. WARREN AND WETMORE, ARCHITECTS

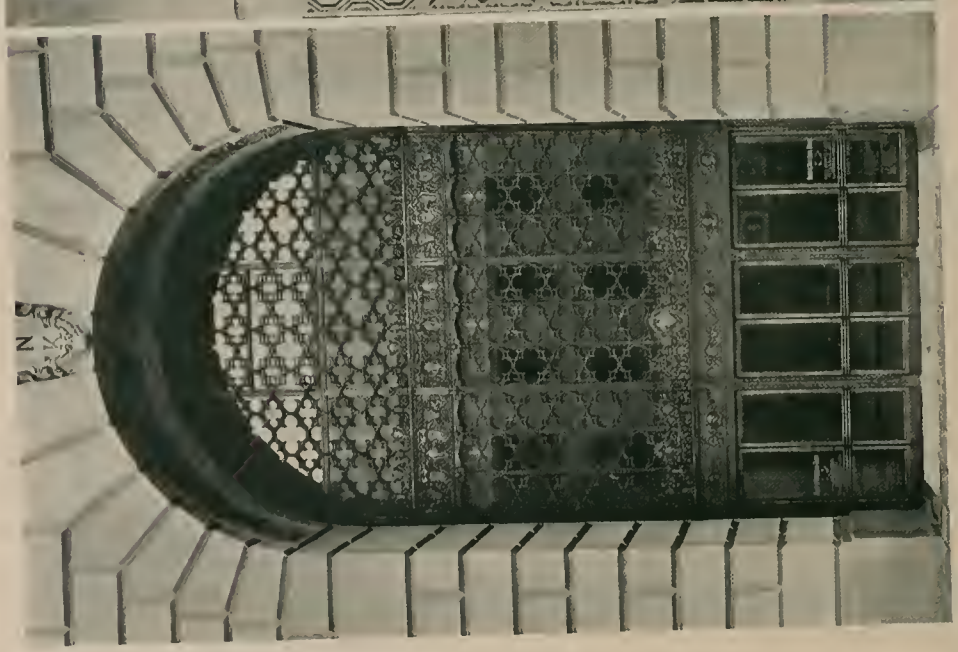
LEFT—DOORWAY LOUNGE; RIGHT—DOORWAY DINING-ROOM; ROYAL HAWAIIAN HOTEL, WAIKIKI BEACH, HONOLULU, T. H.
WARREN AND WETMORE, ARCHITECTS

ABOVE—LIBRARY AND ADMINISTRATION BUILDING, UNIVERSITY OF CALIFORNIA AT LOS ANGELES
BELOW—DORMITORY FOR MEN, UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA
GEORGE W. KELHAM, ARCHITECT

AUDITORIUM AND CLASS ROOM, UNIVERSITY OF CALIFORNIA AT LOS ANGELES. ALLISON AND ALLISON, ARCHITECTS
GEO. W. KELHAM, SUPERVISING ARCHITECT



Barker Bros., Los Angeles
Executed by Architectural Iron Works



Pacific National Bank Building, Los Angeles
Executed by A. J. Bayer Co.

ART IN IRON & BRONZE

MORE DOORS

THERE is such great latitude in the treatment of a door, such almost unlimited variety of paneling and modeling, of style, of scale, of color, of texture, that it is not surprising that frequently doors have escaped entirely from their frames, from their appropriate part in the composition of the entire facade or wall.

Structurally the doorway is more important than the door; and in architectural design the same thing is usually true, as, in fact, the doorway may be the accent, the most important single element of a composition.

Yet it is also the case that the doorway is made for the door, as the cabinet for the jewel. It requires a discriminating judgment, as well as designing ability and a thorough knowledge of styles and of the possibilities of the material, to harmonize properly these various factors, and to produce a result that is artistically satisfying in mass and in detail.

Wetherby Keyser Shoe Co. Bldg., Los Angeles
Executed by Architectural Iron Works

Quinby Building, Los Angeles
Executed by Architectural Iron Works

The accompanying illustrations show extremely different solutions, all more or less successful, all very creditable examples of modern craftsmanship. How these doors and doorways fit into their ensembles can not be shown in a detail view; but that careful consideration has been given to this point may be deduced from the good sense of scale revealed. The different treatment of cast and wrought metal is obvious, and its suitability to its setting.

While these photographs indicate the play of light and shade, high or low relief, relative values of surfaces and ornament, and so on, it is of course impossible to realize the color scheme. Colors and gilding play an increasingly important part in ornamental metal work. However, that is a subject which can well be left to a later and special discussion.

Above, Left—Klein Norton Co., Shop, Los Angeles
Executed by Philip Friedman & Son

Below, Left—Roosevelt Building, Los Angeles
Executed by A. J. Bayer Co.

Above, Right—Hellman Bank Building, Los Angeles
Executed by A. J. Bayer Co.

Below, Right—Petroleum Securities Bldg., Los Angeles
Executed by A. J. Bayer Co.

·EDITORIAL·

A Royal View of Architecture

THE Prince of Wales, at the last Annual Dinner of the Royal Institute of British Architects, responded to a toast with some comments —opinions—which were so much to the point, and so applicable to conditions in this country, that we take the liberty of quoting His Royal Highness:

"We, none of us, can escape from architecture, whether it be good, or whether it be bad. We are surrounded by architecture; we are affected by it every day of our lives. If our architects are dull and uninspired, we are condemned to live in ugly, ill-constructed buildings; we are compelled to go about our daily businesses in drab and ill-planned cities, towns and villages. But if our architects can give us surroundings that are both good to look at and good to dwell in, the difference in our general well-being and our outlook on life is wonderful. . . .

"The architect differs from other creative artists in this great point; he cannot begin to create until the community gives him his chance. The painter can paint a picture—it may be a very bad picture, but he still has the hope that some silly fool will come and buy it. The musician can start playing, on the chance of collecting an audience. But the poor architect cannot go out and build a town hall, or a hospital, or even a cottage, without a definite commission to do so. He cannot even start building a pig-stye or a reptile house or a monkey house, unless someone has a pig or a reptile or a monkey to put into it. The work of the architect is not the production of drawings, but the erection of buildings. And if this country wants beautiful houses it must employ the best architectural designers. If it wants noble public buildings, it must give the collective genius of this great profession a free opportunity to compete for them. . . ."

From whatever source the Prince collected his data, his own breezy and acute personality has given a vivid touch to a universal problem.

* * *

Modern Archæology

SOME of the great buildings of the Old World have been reproduced, almost to an entirety, in this country. There was a period, too, when the designs of individual rooms were lifted indiscriminatingly, mixed together in one building in an amazing patchwork; Americans are notoriously fond of mince pie. Exact copies of details are far from being unheard of.

Seldom, if ever, has such a process been followed, as is described elsewhere in this journal, with a California school. Here a great number of Spanish details, carefully measured from the originals, have been combined in an ensemble which is distinctly not a copy of any building; which was planned to accommodate the specific requirements of a modern educational system; whose exterior composition is a comprehensive unit, embracing a large number of parts which are very cleverly welded together into a harmonious whole.

This use of European details may be criticized, but the architectural ability shown in plan, design and execution is unquestionably of a high order.

* * *

A Lesson Pointed by Tragedy

FIVE lives were sacrificed recently in San Francisco when a "hotel," a flimsy fire-trap, was destroyed by fire.

These are the facts:

Inspection in San Francisco is handled by seven men, as against many times that number in Los Angeles, and, in fact, most cities of that class.

The local building code has been "whittled down" to the point where it is ineffective to prevent the construction of buildings that are fire menaces.

Attention has been called, repeatedly, to this serious situation.

Architects have urged intelligent revision of the code, and increase in the number of inspectors; it would seem timely for them to renew their recommendations.

* * *

NEW WEST COAST LUMBER OFFICES

Announcement is made of the removal of the general offices of The West Coast Lumber Trade Extension Bureau to Longview, Washington. District offices will be maintained in Seattle and Portland.

* * *

APPOINTED KELVINATOR REPRESENTATIVES

The Dickey-Kelvinator Sales Company, 949 Mission street, San Francisco, has been appointed Northern California distributor for Kelvinator electric refrigetators.

* * *

The Fifth Annual Convention of the American Institute of Steel Consttuction, Inc., was held at Pinehurst, North Carolina, October 25-29, 1927.

* * *

The General Electric Company announces removal of their San Francisco office to the Russ Building in that city.

John A. Dunker Home, Palo Alto, Calif. Wells P. Goodenough, General Contractor. Birge M. Clark, Architect

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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JAMES S. DEAN, three years
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FRED H. MEYER, two years
J. S. FAIRWEATHER, one year
W. C. HAYS, one year

NEXT MEETING

The next meeting of the Northern California Chapter, The American Institute of Architects, will be held on November 29, 1927, the last Tuesday of the month, at 6:30 p.m., in the Hotel Mark Hopkins. Dinner will be served at $1.50 per plate.

ANNUAL MEETING

The annual meeting of the Northern California Chapter, A. I. A., was held in the rooms of the San Francisco Architectural Club on Tuesday, October 18, 1927.

The meeting was called to order by President John Reid, Jr., at 8 p.m. The following members were present: Jas. H. Mitchell, Lester Hurd, Ralph Wyckoff, Wm. K. Bartges, Wm. B. Farlow, Wm. Arthur Newman, A. Appleton, Fred'k H. Meyer, Morris M. Bruce, Ernest Coxhead, Warren C. Perry, Fred'k H. Reimers, Wm. I. Garren, E. G. Bangs, H. H. Gutterson, Harris Allen, John Reid, Jr., Geo. W. Kelham, E. S. Norberg, J. S. Fairweather, Chas. F. Masten, Albert J. Evers.

Mr. Harris Osborn was present as the guest of Mr. Ernest Coxhead.

MINUTES

The minutes of the previous meeting were approved as published.

REPORT OF OFFICERS

The President read his annual report, which was ordered received and placed on file.

The Secretary read the annual report of the Board of Directors and of the Secretary-Treasurer, both of which were ordered received and placed on file.

A committee, consisting of Jas. H. Mitchell, H. H. Gutterson and Wm. I. Garren, was appointed to audit the Chapter's accounts and report at the next meeting.

REPORTS OF STANDING COMMITTEES

Committee on Practice: Mr. Wm. Corlett being absent his report was read by the President. The committee had no extensive activity to report.

Committee on Legislation and Building Laws: Mr. Fred H. Meyer, chairman, read a very complete report, showing activity in connection with other organizations in regard to the Inspection Department of the San Francisco Board of Public Works and with State building laws.

Committee on Relations with Coast Chapters: Mr. G. B. McDougall being absent the President read his report, showing no activity on the part of the committee during the past year.

Committee on Public Information and Entertainment: Mr. Harris Allen, chairman, made a comprehensive report showing that the Honor Awards constituted a splendid medium for public information; also a brief outline of the year's entertainments.

Membership Committee: Mr. Wm. C. Hays, chairman, being absent his report was read by the President. The report showed a splendid growth during the year for the Chapter, especially in Institute memberships, and recommended extended activity for the future.

Committee on Education and Library: Mr. Warren C. Perry, chairman, read the report of this committee. The library at the Club is in good condition except for three missing volumes. Some small repairs are recommended by the committee. A checked list of books is appended to the report. Education at the Club is at present functioning well, but some additional courses, especially in history, may be advisable at a not-far-distant date. Mr. Perry also reported regarding the School of Architecture at the University of California, of which he is director.

Committee on Civic Improvements: No report was presented by this committee.

Committee on Competitions: Mr. John Reid, Jr., chairman, read the report of this committee, reporting only one projected competition, which did not materialize.

Committee on City Planning: Mr. Ernest Coxhead, chairman, read a report showing some activity in cooperation with other bodies and making recommendation for future activity.

Committee on Industrial Relations: Mr. George Kelham, chairman, presented a report of this committee, showing cooperation with the Industrial Association throughout the year and the important part the Chapter has had in industrial relations of the building trades.

Exhibition Committee: Mr. Earle B. Bertz, chairman, being absent the report of the committee was presented by Mr. Harry Gutterson. The committee can point with pride and the Chapter find great satisfaction in the Exhibition last May in Golden Gate Park Museum and in the Honor Awards, culminating in the meeting at Temple Emanu-El on August 31. The President commended especially the activities of this committee.

Committee on Uniform Code: Mr. Wm. Mooser, chairman, being absent Mr. Jas. H. Mitchell read the report of the committee, showing great progress and recommending continuance of the committee.

All of the above reports in due sequence were ordered received and placed on file.

SPECIAL COMMITTEES

The Special Committee on Quantity Surveys reported progress through Mr. Wm. I. Garren.

UNFINISHED BUSINESS

Mr. Allen, chairman Committee on Public Information, reported progress in the matter of group advertising.

The amendment proposed at last meeting and regularly published was brought up for consideration. The amendment reads as follows: "The annual meeting of this Chapter shall be held on the last Tuesday in October." Moved, seconded and carried.

[Concluded on page 63]

Two residences at Orange Grove Ave.
and California St., Pasadena.
Mr. Dwight Hamlin, *Owner*
Everett O. Babcock, *Architect*
J. J. Brintnall, *Contractor*
R. G. Blessing, *Roofing Contractor*

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INSTITUTE AND CLUB MEETINGS

SAN FRANCISCO ARCHITECTURAL CLUB

THE GROWTH and development of organizations are generally marked by change and progression. Therefore our Club must be growing if recent changes are a criterion. Our recently elected director, Mr. J. H. Devitt, has left to gain some Eastern experience and Mr. C. J. Sly, our efficient and exacting instructor in structural engineering, has been chosen to fill his place.

The Atelier has taken on the atmosphere of a well-ordered and business-like institution of learning since Mr. Bertel Lund was chosen massier.

The new House and Library Committee, with Mr. Rudolph Igaz as chairman, have made marked improvement in the appearance of the library by working out a system of controlling the use of the books.

The class in Water-Color Rendering took a new lease on life when the students began to realize what a wonderful opportunity was slipping by them, and Messrs. DeGastyne and Weihe have responded with enthusiasm.

The new publicity manager—well, judge for yourselves.

The persistent efforts and fine work of the students in design, shown in the last problems of the 1926-27 season, were well rewarded, J. H. Devitt, Bertel Lund, Rudolph Igaz and Ralph Berger receiving first mention. The patrons, Messrs. Ernest E. Weihe and Edw. L. Frick, as well as the students, are to be congratulated for this fine showing.

We must again express our appreciation to the Columbia Steel Corporation for that delightful and instructive inspection trip to their plant at Pittsburg on October 12th. The original suggestion for this trip came from Mr. C. J. Sly, our instructor of structural engineering, and to Mr. Ira Springer, chairman of the Entertainment Committee, goes the honor of having made flawless arrangements. Through his efforts and the courtesy of the Columbia Steel Corporation, the sixty members who took the trip were furnished transportation to and fro, entertainment, and a fine dinner all free of charge.

Leaving San Francisco at 5:00 p.m., the party arrived in time for dinner at Pittsburg at 7:00 p.m. Three short speeches by officers of the Columbia Steel Co., Mr. John D. Fenstermacher, vice-president; Mr. Louis Sloss, secretary, and Mr. Wm. Cohn, assistant superintendent, first welcomed the party, outlined the history and growth of the company, and then gave some statistics and technical data as an introduction to the tour of inspection. This tour of the shops proved to be a brilliant and spectacular affair. Tapping a huge open-hearth furnace, filling the ingot molds, the flow of liquid fire and the colorful sputtering and spouting of fountains of fire, due to escaping gases, are scenes that will not be easily forgotten. The transformation of 8-inch by 8-inch ingots into ¼-inch reinforcing bars, the rolling of thick plates of steel into their sheets ready for the galvanizing bath, and the stamping of wire nails, all left indelible impressions whose educational value can not be overestimated. The orderly sequence of the various operations, and the systematic routing and handling of the materials was in itself a demonstration of the necessity of good planning and effective organization. The trip was a splendid success and we thank the Columbia Steel Corporation for having made it possible. We look forward to other trips of this nature.

* * *

LOS ANGELES ARCHITECTURAL CLUB

The late September meeting of the Los Angeles Architectural Club was marked by the nomination of officers for the coming year—the election to take place in late October. George P. Hales was the sole nominee for president, for vice-president Mr. Olch and Edward Musa were named, for secretary Raymond Wyatt and Edward Musa, and for treasurer Lloyd Rally.

* * *

SOUTHERN CALIFORNIA CHAPTER, A.I.A.

Meeting in the new offices of Weber, Staunton & Spaulding during the latter part of September, the Southern California Chapter, A. I. A., was the guest of the above-named firm and the members present were served with an Italian dinner. In memory of the late Arthur B. Benton, founder of the Southern Chapter, A. I. A., a resolution of condolence was voted. Other pending business matters were referred to the several standing committees, to be considered and reported upon later.

* * *

OREGON CHAPTER, A.I.A.

A special meeting of the Oregon Chapter, A. I. A., was called for mid-September, the occasion being the presence in Portland of A. H. Albertson, Regional Director. Albertson gave a talk of an informal and inspirational nature, dealing with the work of the Institute and outlining the duties and functions of its officers and committees. A program of winter activities has been prepared, which will be announced shortly.

* * *

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

At the October meeting of the Society of Architects of Alameda County the following officers were elected for the forthcoming year: Chester Miller, president; for vice-president, Ralph E. Wastell, and for secretary and treasurer, Charles F. B. Roeth. John Donovan and E. Geoffrey Bangs were elected to positions on the directors' board.

The organization has under consideration a proposal of the East Bay Industrial Association which is seeking to have the architects endorse its open shop plan and a labor wage scale, relating to all workers in the building and allied industries. No action has as yet been taken on the association's proposition.

* * *

CALIFORNIA STATE BOARD OF ARCHITECTURE

At the meeting of the State Board of Architecture, October 25, 1927, the following were granted certificates to practice architecture in this State: James S. Arnot, Pacific Southwest Bldg., Fresno, Calif.; Wm. F. Gunnison, 1666 Golden Gate avenue, San Francisco, Calif.; Harris Osborn, Examiner Building, San Francisco, Calif.; Gardner A. Dailey, 425 Mason street, San Francisco, Calif.; Wm. C. Mahoney, 2762 Pierce street, San Francisco, Calif.; Harry J. Scott, 2340 Filbert street, San Francisco, Calif.

Charles W. McCall, *Architect* Welsh & Welsh, *General Contractors* Wm. J. Baccus, *Brick Contractor*

The Albert Brown Mortuary

Oakland · California

Built of *Cannon's Face Brick*

AN INTERESTING face brick building is pictured above. Built of Cannon's 2x12-inch Roman Brick in pink and red, spotted with buff, it attracts the eye.

The architect and the owner are to be congratulated upon using "America's Finest Face Brick." Surely they are well pleased. Would not you be?

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THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER ELEVEN

CHIEF INSPECTOR HORGAN DIES

John P. Horgan, long recognized as one of the foremost among building inspectors, died at his home in San Francisco on October 10.

Mr. Horgan was born and raised in San Francisco, and for more than 20 years officiated as the chief of the building department. He joined the city service as a building inspector in 1903. Prior to that time he was connected with the building trades.

The building fraternity mourns the loss of a conscientious public official and a good friend.

* * *

CENTRALIZED INSPECTION URGED

With the support of a large number of civic, technical and business organizations the board of building and safety commissioners of Los Angeles is seeking to have the city council enact proper legislation to place under its jurisdiction the inspection of boilers, elevators and all mechanical equipment installed in buildings. Heretofore a separate board of mechanical engineers has operated to carry on inspection activities which are sought to be transferred to the building department.

* * *

ABERDEEN GETS VOLUMINOUS CODE

The longest ordinance ever submitted to the city council is reported to have been presented at a recent meeting of that body in Aberdeen, Washington. The ordinance, designed to regulate the construction of building, made a bulky document of 243 typewritten pages with 457 chapters of legal and technical phraseology. It was taken under advisement in order to afford the councilmen time to read the code leisurely.

* * *

U. S. ADOPTS BUYING RULES

The United States Veterans' Bureau has issued instructions to medical officers in charge of its hospitals to adhere to the simplified practice recommendations in making all future purchases of supplies and equipment for the various hospitals for the disabled veterans.

In the instructions to the medical officers, the Director of the Bureau, Brigadier-General Frank T. Hines, Reserve Corps, stated: "It is obvious that the benefit to be derived from any simplification is directly proportionate to the degree of adherence it receives and the Veterans' Bureau expects cooperation from the medical officers in its effort to eliminate waste."

The simplified practice recommendations cover vitrified paving brick, metal lath, files and rasps, smooth and rough face brick, common brick, range boilers, woven-wire fencing, woven-wire fence packages, milk bottles and caps, hollow building tile, structural slates, roofing slates, lumber, forged tools, builders' hardware, asbestos paper and asbestos millboard, hot-water storage tanks, steel reinforcing bars, sheet steel, eaves, trough and conductor pipe, concrete building units, sand-lime brick, tissue paper, cut tacks and small cut nails and sidewalk, floor and roof lights.

TORNADOES, QUAKES AND LAUGHS

Damage wrought by tornado in St. Louis last month has been estimated anywhere between $50,000,000 and $75,000,000. Loss of life was reported to be more than 80 victims. Hundreds were injured.

This unfortunate disaster emanated from elemental forces beyond the control of humans, but in a way it is interesting to note that by comparison the loss of life in this tornado was about 20 times greater than has been suffered in California from earthquakes during the past 20 years.

The property damage, too, perhaps will amount to about 10 times the damage from earth tremors in California in 20 years, or since the loss caused by earthquake and attendant conflagration in San Francisco in April, 1906.

We haven't heard anybody say that they will no longer go East or hesitate to visit the Middle West because of the sad occurrence in St. Louis. Yet when California enjoys one of its early morning shimmy-shakes the alarmists begin predicting dire things and promptly attempt to legislate the quake out of the earth. Perhaps if the real truth were known, earth tremors in California are mere echoes of Mother Earth's hearty laughter at the futile efforts of man.

* * *

L. A. UNIVERSITY JOB UNDER WAY

What is considered the prize job of the year in more ways than one is under way for the University of California near Los Angeles, work having been begun by J. C. Bannister and Frank Gow, associated general contractors, soon after the contract was awarded by the board of regents of the university. Allison and Allison, architects of Los Angeles, prepared the plans for the auditorium and class-room building; George W. Kelham, San Francisco architect, made the plans for the library edifice, which are the two major structures of a number of edifices that will comprise the group of university buildings to be reared on the campus in Westwood, immediately adjoining the city of Los Angeles. Sketches of these buildings are shown on another page of this issue.

The entire project will be carried on under the direct supervision of George W. Kelham, supervising architect for the University of California. It is asserted the new units and campus of the university in Los Angeles will be a model from the standpoint of utility, design and construction, as well as aesthetically.

The general contract for the two major structures was awarded to Bannister and Gow at a figure just below $1,500,000. Messrs. Bannister and Gow are well and favorably known in building circles and their previous training and practical experience as structural engineers and building contractors should serve them to carry through this big job. The two men formerly were employed as inspectors and engineers in the Los Angeles Municipal Division of Building.

THE INSPECTOR

FIRE MENACES CAN BE ELIMINATED

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-ninth of a series of articles on building codes)

"FIVE MEN DIE IN FIRE—Burned to Death." Not a pleasant headline to appear in the newspapers the opening day of National Fire Prevention Week last month. But that is what happened in San Francisco when an old three-story lodging house gutted by fire snatched the lives of five human beings and sent three other victims coursing to hospitals, seriously injured. And there were only 18 persons in the building. That the same thing did not happen about the same time in a lot of other cities is fortunate, but there is no assurance that a still worse catastrophe may not occur, even before this article goes to print.

As long as public officials and public apathy tolerate conditions that obviously are unsafe, such grim tales of loss of life are bound to recur. San Francisco has suffered other fires during the past few years, also with loss of life, in structures of a similar character as the one here discussed. Yet there is no evidence that any satisfactory improvement was ordered made in the building that burned or many other cheap rooming houses known by the inelegant classification of "flop-houses," where nightly are housed large numbers of men who through force of financial circumstances must seek shelter in such places.

FIRE EVERYWHERE AT ONCE

It seems incredible to believe that in this enlightened age human beings are housed in cubicles no larger than closets separated by partitions of tinder-like boards, chicken wire and cheese-cloth and paper.

The building here discussed is reported to have been unequipped with fire-escapes, although three stories high. And its general construction is best illustrated by the description given by one of the first lodgers awakened the night of the fire, who said that "fire seemingly was everywhere at once."

Much has been published in this series of articles to indicate there is great need for vigilant inspection and proper control of building through the avenue of adequate yet reasonable legislation that would largely minimize the ever-present danger to life and property from fire.

NO FIRE-ESCAPES

There are ample precedents to show it is legal to enact laws applicable to existing or old buildings which are manifestly unsafe for human occupancy and fire hazards to the community.

Assuming that in the building here discussed loss of life would have been averted if it had been equipped with outside fire-escapes, it is interesting to note as an example what was done in Los Angeles a few years ago. In that city there were several score buildings of three or more stories in height without fire-escapes. A building ordinance was passed and made specifically applicable to existing structures. The ordinance was enforced intelligently, aggressively and without fear or favor, with the result that about 800 fire-escapes were installed in old buildings.

There are some economic and physical reasons why all building laws cannot be made to apply uniformly in cases of old buildings. But there are no reasons why *intelligently compiled* building ordinances cannot be made to apply to nearly any building and thereby establish reasonable requirements for safety of life and property. It is not a problem easily solved in the heat of passion and public indignation such as usually follows a fire that entails loss of life. But surely it is possible to accomplish something during a period of 20 years. The building that burned in San Francisco was built, according to public reports, soon after the big conflagration of 1906 and conformed to the inadequate laws of that date.

EXPERT SERVICE NECESSARY

Cities often employ experts to conduct surveys and offer recommendations for varied public operations such as "traffic control" to save time; "railway franchise appraisements" to save money; "uniform realty assessments" to equalize taxation; "zoning" to serve comfort and convenience.

Isn't the saving of men, women and children from cremation by fires in buildings equally as important as the saving of time, saving money, equalizing taxation or providing comfort and convenience? What could be more important than an effort to save precious human beings from possible incineration?

It is not too much to hope that the loss of life in this recent fire shall not have been in vain and that every city will profit by this experience and promptly employ an expert or a committee of experts, solely responsible to the public authorities, to conduct an investigation of all public and semipublic buildings and similar structures used for public assemblage, all buildings that indicate fire hazards or are otherwise a menace and dangerous for use. Such an expert or committee of experts to submit detailed report of recommendations with a practical building code that will operate promptly to minimize hazards, of which no doubt many will be found. Conditions such as are here discussed obtain in some degree in practically every city.

TEETH IN LAW SHOULD BITE

Care, too, must be exercised in the type of legislation that is intended to apply to existing buildings. Often the zealousness with which some building ordinances are written defeat their own purpose. They, too, frequently become inhibitory rather than regulatory and either prohibit changes or make exorbitant the cost of improvements in old buildings that would in many instances better admittedly bad conditions. Unintelligent, poorly written, inefficient, ineffectual and impractical building legislation is at times as disastrous as the absence of workable regulatory building ordinances. In fact, desirable improvements are possible in the absence of inhibitory legislation. Adequate and intelligent regulatory building ordinances can be made effective. And a law with teeth needs someone to make it bite.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

INSPECTORS' HALLOWE'EN PARTY

The Plain Folks' Club entertained all employees of the Los Angeles building, electrical and plumbing divisions with a Hallowe'en dinner-dance and all the appropriate stunts of the occasion last month.

The Breakers' Club in Santa Monica was thrown open to the municipal employees, their families and friends. Honored guests of the occasion were: Mayor George E. Cryer, of Los Angeles, members of the Board of Building and Safety Commissioners, J. W. Toms, president; Frank McGinley, vice-president; William H. Antram, Ralph E. Homann and C. E. Noerenberg. City Councilmen L. R. Rice-Wray, chairman, E. Snapper Ingram and William M. Hughes, who comprise the Council Committee of Building and Safety, were other honored guests.

Officials prominently identified with the municipal division of building were: John J. Backus, superintendent of building; R. H. Manahan, city electrician; Clayton V. Welch, chief of the building division; Albert A. Bennett, chief plumbing inspector; Fred Munsie, secretary to the Board of Building and Safety Commissioners; Clyde Makutchan, research engineer, and Oris Phillips, heating and ventilating engineer.

* * *

Wouldn't you like to shoot the fellow who says "archieteck"?

* * *

Edward Hyatt, Jr., of Riverside, is now regularly appointed State Engineer of California. He has been acting State Engineer since Paul Bailey resigned that post about two months ago.

* * *

RADIO ORDERS AND BUNGLE-OWES

"No fooling," says the Federal Radio Commission. "Canned" music released on the ether must be announced by radio stations so listeners will know it's camouflaged and not mistake it for the real thing.

But what about the poor fellow who buys a "bungle-owe" from Foolem, Tellum Nothing and Sell M. Quick? He needs no radio announcer to tell him he owes a lot of money for a bungled job. And he will soon learn that inadequate foundations laid on top soil will cause the house to settle, but that won't settle the bills to repair cracked walls and ceilings.

He may save buying a squealing radio set because the floors will squeak, the doors stick and rasp, the water pipes rumble, the windows rattle, the paint peel and the sturdy-looking outside walls built of holey and wobbly chicken netting painted with plaster will invite the wind to come in and whistle and howl. The poorly supported floor will spring and dance. So what more jazzified enjoyment could one wish?

And when winter comes the trick fireplace will be found to be natty and ornamental but synthetic and unusable in the old-fashioned way. Early cold mornings will prove the inadequate furnace can easily be mistaken for the refrigerator. The rusted-out thin metal gutters and roof drains will hang like icicles; while cheaply built roofs make fair parasols but as umbrellas they are all wet.

And we sign off with "caveat emptor."

A LOT OF GOSSIP

Further amendments to the Los Angeles building ordinance relating to the uses of steel joists and the fireproofing of structural steel are probable. These two subjects have been and continue the source of much heated debate.

* * *

Whether the plastering ordinance in Los Angeles is due for further tinkering is problemarical, but the proponents and opponents seemingly find a lot to talk about.

* * *

Too many different interests want to rewrite the San Francisco building code in too many different ways, seemingly, without a set program of how to do it. The result is conflicting interests so confuse the issue it turns out to be all talk and no action.

* * *

Rumor that the San Francisco building department will be thoroughly reorganized furnishes a live topic among persons who seem to think they know the inside workings. The chances are, however, that if any changes are made they will occur gradually and in all probability nothing of a radical nature will be done.

* * *

One of our wags remarks that building codes and the Volstead Act are both enforced alike—leniently.

* * *

Henry E. Shields, for more than 20 years employed in the San Francisco Bureau of Building Inspection, has been appointed acting chief building inspector. Permanent appointment to fill the office vacated by death of John P. Horgan probably will follow the municipal election this month.

* * *

SEATTLE AMENDS STEEL CODE

G. W. Roberge, city building inspector of Seattle, predicts that safer and more economical building will result from an allowance made in an amended building ordinance regulating stresses and uses of structural steel. It is asserted some of the special requirements for inspection, testing, etc., established in the new amended ordinance effective last month, are rather stringent.

* * *

TO CONDEMN FIRE-TRAPS

City Attorney J. J. O'Toole of San Francisco has been requested by a committee of the Board of Supervisors to draft an ordinance creating a board of building condemnation with requisite authority to cope with hazardous buildings. This action followed closely a recent lodging house fire in which five lives were lost and which stirred up official activities to eliminate manifestly bad conditions of long standing.

* * *

SAFETY ORDERS TO BE DISCUSSED

The California State Industrial Commission will hold meetings in San Francisco on November 22 and in Los Angeles on November 29 for the purpose of discussing final adoption of tentative safety orders to regulate the use of paint spraying machines and devices and other related subjects.

Raphael Weill School, San Francisco — Meyer & Johnson, Architects — John Reid, Jr., Consulting Architect

Our Granitex terra-cotta, buff in color, expresses here the Classic and Renaissance influences of a distinctive school entrance.

GLADDING, McBEAN & CO.

SAN FRANCISCO — LOS ANGELES
PORTLAND — SEATTLE

PLACE OF THE HOTEL IN THE MODERN CITY

[Continued from page 25]

and there are many subsidiary ones, such as the 11,000 taxicabs engaged from the hotel doors. In all, this hotel money is distributed at the rate of over $250,000 per month.

This example of a great Los Angeles hotel will serve to show that the lesser hotel in the smaller city is proportionately as great a community asset. The city hotels cannot and should not be neglected. It should be the duty of every chamber of commerce to see that one or more first-class hotels be established in their communities, with all the financial and sympathetic backing they are in a position to give, remembering that the average hotel visitor spends at least $10 per day and is in the city for about three or four days.

There are many architectural and engineering firms now specializing in hotel building. Undoubtedly they are creating magnificent structures, and they are expert in devising their financing, but it is questionable as to whether they ever consider the place which an hotel should have in the city structure, viewing it in a comprehensive way. It should be the mission of city planning to successfully devise the location and environment of all the civic necessities, of which the hotel is one of the most important.

Location is of primary consideration; and this should be, not in the business area, where traffic, noise and smoke are serious drawbacks, but rather on the rim of the shopping district. Assuming that the railroad station is in short, direct access to the main business thoroughfare, there is frequently a midway section which still retains a residential character, and this should be a suitable location, other things being favorable. Not only is the environment more pleasing, but more and cheaper land is frequently available. This allows an ample site, with the possibility of gardens, parking facilities for automobiles, and a plotting of the structure on a spectacular scale. If the hotel can be arranged so that it terminates a street vista, it not only becomes a city landmark but secures a valuable advertising asset. Above all, the hotel on a restricted site on crowded streets cannot adequately function, and soon becomes more or less of a shopping center, with a cluster of stores in its structure. This brings around it a lot of incongruous elements which have no place in legitimate hotel life. It can therefore only succeed by climbing higher, which it will soon proceed to do. The hotel proper is soon a skyscraper, with quiet and order above and a general confusion below. If the city's hotels are centralized under present conditions, many of them frequently lose light and air and are eventually no better off. There is no intrinsic objection to high buildings, providing they have abundant light and air and can function properly to themselves and everyone else without causing traffic congestion. A definite hotel district has many advantages, because it can possibly insure permanent conditions of environment of the same character over a wide area, which each hotel desires to have individually, and which it might not be easy to obtain as an isolated structure. The larger a city becomes, the more its component parts will tend to group, because they do this for mutual advantage as much as anything else. The hotel cannot expect to be dissimilar.

Any sectional districts, whether for trade or residence, need very careful consideration before they are allowed to grow up. They should be definitely tied into all the other supporting elements of the city plan. A hotel needs consideration from the street, traffic, transportation and business area viewpoints, and it should have these whether it is a single structure or a unit in a sectional district. If this is done, it will materially gain on the monetary side by having the best access, best health con-

Buster Keaton Residence, Beverly Hills, California
Gene Verge, Los Angeles, Architect

A Great Screen Star
Chooses In-Vis-O

BUSTER KEATON, one of the great comedians of the screen, took his home-planning seriously. He selected as his home-site a knoll in the most exclusive section of Beverly Hills, and erected thereon a home that is notable even in this city of unusual estates. Naturally his architect specified IN-VIS-O Disappearing Roller Screens for all the windows. Your clients can enjoy the same advantages in beauty, convenience and ultimate economy, no matter how simple, or how elaborate their plans. The coupon will bring you full details.

IN-VIS-O Rolls up and down like a roller shade. Out of sight, out of the way, out of the weather when not in use. Permits full freedom of vision when in use. Ideal for casements or double-hung sash. Used in thousands of homes costing under $10,000.

Inviso
ROLLER-SCREEN

Disappearing Roller Screen Company
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16 pages of valuable technical data on screening modern windows. THIS COUPON WILL BRING YOUR COPY

IN-VIS-O Disappearing Roller Screen Company
1260 Temple St., Los Angeles

I shall be glad to receive for my files a copy of your manual on screening modern windows.

NAME.....

ADDRESS.....

$15,000.00 in cash prizes for a slogan about WOOD

Contest open to architects as well as to the general public. You may win a first prize of $5,000. Fifty-seven prizes in all. Read the following paragraphs carefully. Then mail attached coupon for free booklet. Contest closes December 15.

In thinking about your slogan for wood, bear in mind that one-fourth of all the land in the United States is covered with forests!

These vast forests are continually growing; unlike other natural resources, wood constantly renews itself through the ages.

Thus you see that timber is a *crop*—a crop of boundless value to the entire nation. Failure to harvest it when ripe means waste, as in the case of any other crop of the soil.

Leaders of the lumber industry, manufacturers of *American Standard Lumber*, are producing from the mature timber clean, sound lumber. They are grading it according to new and stricter quality rules; thus it goes to the user as a standard product conforming exactly to his needs.

Wood and the home

Durable, economical and easy to work, wood has always been the architect's favorite medium of expression.

Famous historic mansions of early Colonial Days, still occupied and still in excellent condition, are of wood construction. So, too, are a majority of modern residences. In fact, three-fourths of all the homes in this country are built of wood.

This marked preference for wood applies to fences, gates, pergolas and garden furniture, as well as to the exterior of the home itself.

As for the interior, you know that the very finest dwellings and apartment houses are extensively trimmed, paneled and beamed with wood.

And for built-in furniture and conveniences, wood is of course beyond comparison. In fact, wood has definitely established built-in beauty as one of the most attractive and desirable features of modern domestic architecture.

The ever-increasing need for compactness and convenience calls not only for built-in bookcases, breakfast nooks and kitchen cabinets, but also for built-in buffets, china closets, wardrobes, linen closets, and even built-in dressing tables. They please owners and help to sell houses.

Note, too, that you can always obtain, at a price within the available funds, a species of wood which will take and flawlessly retain stains, enamels, paints and varnishes in accordance with your most exacting specifications.

And remember particularly that you can effect substantial savings by the judicious use of short length and end-matched lumber.

Wood ever in demand

There is a wood for every use, and a use for every wood.

The largest and newest hotel in the world—the Stevens, Chicago—is equipped with window frames and sashes made of wood.

And what flooring has ever equalled the comfort and durability of wood? Today, wood flooring is standard construction in buildings of almost every type.

Modern "Mill" or Heavy Timber construction assures unequalled economy with fire-safety for most industrial requirements.

Made immune to fire and to decay by suitable fireproofing and preservative treatments, lumber is increasingly available for use in mercantile, industrial and public buildings as well as homes. Wood is destined to be America's most universally useful material adaptable to the widest range of purse and purpose.

* * *

Manufacturers of *American Standard Lumber* in the National Lumber Manufacturers Association believe a better understanding of the industry and a greater appreciation of wood will be of advantage both to users and to the manufacturers. To obtain a slogan for its campaign of information, the Association is conducting a nation-wide contest with liberal prizes. To qualify, send for free booklet, "The Story of Wood". Please use the attached coupon. Remember, the contest closes December 15.

NATIONAL LUMBER MANUFACTURERS ASSOCIATION
P. O. Box 811, Washington, D. C.
Manufacturers of American Standard Lumber

This free Booklet may mean $5,000 to you Send today!

Mail coupon below or write for booklet which will be sent you postpaid. It contains the *Official Blank On Which Your Slogan Should Be Submitted.* This may mean $5,000.00 added to your bank account. So mail your coupon right now.

First Prize	$5,000
Second Prize . . .	2,000
Third Prize	1,000
Four Prizes (each) .	500
Fifty Prizes (each) .	100

(In case of tie for any of the prizes offered, the full amount of the prize tied for will be paid to each tying contestant.)

Contest closes December 15th

P.C.A 11-27

National Lumber Manufacturers Association
P. O. Box 811, Washington, D. C.
Gentlemen:—I want to enter your $15,000 Prize Slogan Contest. Please send me free copy of your booklet, "The Story of Wood," so that I may qualify.

Name.....

Street.....

R. F. D., Town or City.....

State.....

ditions, lowest fire dangers and greatest public utility services. No hotel company can afford to disregard such hostages to prosperity.

This article would be incomplete did it not give some consideration as to how the smaller city may attain the desideratum of a first-class hotel. If it is to be secured by the efforts of the local chamber of commerce, they should remember that hotel building is complicated and full of pitfalls, and the advice of expert architects, engineers and financiers should be secured from the start.

The investment required is so large that loans or sale of stock are usually imperative, and someone or somebody must sponsor the project to its completion. They must be financially responsible, with a reputation for the successful management of property, because debts payable out of earnings require something more than mere property as a guarantee.

Loans may be obtained from individuals, banks, insurance companies or mortgage bond houses. Various limitations govern all of these. The cost of floating the loan is considerable. Commission to bond house, interest during construction, legal expenses, bond printing, appraisals, etc., often amount to ten per cent of entire building cost. Preferred stock issues may be advisable, with their many advantages, although they usually provide for about one per cent higher interest rate than first mortgage bonds would pay.

The interest of the corporation may be involved with a variety of property securities, leasehold of property, leasehold to operating company, etc. All this must be considered as integral with the hotel financing from the start.

The hotel building must be designed commensurate with the business upon which it will depend for its income. A good knowledge of local conditions is essential, so that the mistake will not be made of slavishly copying some other hotel operating under other conditions. The hotel must be a good financial risk, and this can only be done by seeing that its design in all particulars is based on the greatest possible income on the investment.

Through the agency of the chamber of commerce many notable hotel projects have achieved success in the past few years. It is a field in which this local body can worthily represent the community and express their desires regarding an important civic institution. After all, there is no substitute for the hotel; and the modern city, if it fails in this sphere, cannot possibly expect to achieve sustained success in many other directions.

[Mr. Hayler, who contributed the above article, is a city planning expert with many years' experience in notable architectural and engineering work. Studying the city from many viewpoints has led him into much detailed research of the elements comprising the city structure. He is an associate member of the American Society of Civil Engineers; member, Institution of Municipal Engineers; member, Royal Sanitary Institute (England) and other professional bodies.—*Editor.*]

* * *

BOOK REVIEWS

The Architect in History, by Martin S. Briggs, F. R. I. B. A. "An honest attempt to claim for the architect the position in history that is his due, and to expose prevailing fallacies about his work." These crisp, vivid descriptions of architects and their careers, from the golden days of Greece and Rome through the Middle Ages and the Renaissance up to the close of the nineteenth century, are so fascinating that we urgently recommend every architect to secure this book for his library.

"The Architect in History," by Martin S. Briggs. Oxford Univ. Press, American Branch, New York, $3.75.

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MONTHLY BULLETIN

[Concluded from page 45]

ELECTION OF OFFICERS

The report of the Nominating Committee was read, as follows:

President, Harris Allen; Vice-President, Henry H. Gutterson; Secretary-Treasurer, Albert J. Evers.

Directors: For unexpired term of Henry H. Gutterson, Earle B. Bertz (2 years); John Reid, Jr. (3 years); James S. Dean (3 years).

There being no other nominations, it was moved, seconded and carried that the Secretary cast the ballot.

(Directors R. H. Meyer, J. S. Fairweather and Wm. C. Hays are serving unexpired terms.)

Mr. Allen made a brief address and amid great applause took over the chair gracefully offered by Mr. Reid.

The Chapter passed a vote of thanks to the outgoing officers for their devoted services to the Chapter during the year.

NEW BUSINESS

Discussion of Education Fund was brought up by Mr. Fairweather. Suggested that Education Committee make recommendations to be passed upon by the Executive Committee. No action was taken.

Mr. Norberg showed plumbing symbols as published by the Master Plumbers Association, suggesting that the Chapter take some action. The President suggested that it be referred to the proper committee for report at next meeting.

The Secretary read a communication from Mr. Chester Miller, President of the Alameda County Society of Architects, offering close cooperation of his organization with the Chapter for the next year. The communication was referred to the new Board of Directors.

A communication from Mr. E. T. Thurston regarding building inspection was referred to the Committee on Legislation.

Invitation of the Pacific Coast Building Officials Conference was read and the Secretary was instructed to present the thanks of the Chapter for the courtesy.

Mr. Harris Osborn made a brief address.

ADJOURNMENT

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary.*

* * *

NEW BUILDING FOR LOS ANGELES REALTORS

A splendid new building for the Los Angeles Realty Board is assured after a drive for funds which has just resulted in a subscription of $150,000 by members of the board. This drive, under the direction of Harry H. Culver, vice-president of the board, raised the above amount in less than thirty days. Forty-four members of the board subscribed $1,000 or more each.

A large lot has been purchased at 1137 South Grand avenue and building operations will begin as soon as plans are completed. It is thought that a building will be decided upon which will be practically a duplicate of the Hollywood Chamber of Commerce Building, which is a two-story building, the rear of which is used as a theater and the front half as offices on the first floor and dining-rooms and parlors on the second floor.

* * *

J. B. Keister, vice-president and general manager of the National Lead Company of California, has been elected president of the National Paint, Oil and Varnish Association in convention at Atlantic City recently.

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THE ECONOMIC HEIGHT OF BUILDINGS AS ILLUSTRATED BY THE OFFICE BUILDING*

It is time Mussolini came over here and took a hand with our American cities. His masterful appreciation of spaghetti is what marks him as the very man we need. For our American cities are rapidly being resolved, by their crowd-collecting skyscrapers, into such lively bowls of human spaghetti, wriggling through the crowded streets and subways, up and down inside the skyscrapers, in and out and all about, that we need a new kind of a leader to handle the mess. I think Mussolini is the man.

In New York we are already so engulfed by these clumps of giant skyscrapers that it is past all comfort and decency for men and women to try to get about at all. Long ago we lost our light and air, hither and yon, in New York. The skyscraper is an old thief of those commodities. We are a City of Shadows. But now we are also a city of the most closely interwoven crowds of human beings ever known in Christendom.

And yet almost every other American city is copying New York and putting up its own crowd-collecting skyscrapers. Why do they copy New York? When they see the mistake New York has made, why don't they let the populace of that poor giant city squirm in its own sauce, and keep their own buildings down to a sensible height and properly spaced? Or do they want to suffer from the vertical convergence of everybody trying to work in the same place at the same time, which has already abolished New York as a city of safety and sanity, and turned the old town into the bowl of human spaghetti that it now is?

In New York we have 100,000 people going to the theatres at the same time, at the same crossroads, at Forty-second street and Broadway. That is bad enough. But we also have a million people going to work in the same market place of middle Manhattan at the same time in the morning and trying to get away from it at the same time in the evening. They all live somewhere else. They work in the middle of Manhattan because that is where the city's jungle of giant skyscrapers stands. The streets are impassable and the subways are impossible. The demonstration is complete. Our Frankenstein monster, the collective skyscraper, has overcome us.

Surely we cannot centralize indefinitely. Too many high buildings, built too near together, bring a vertical centralization which can never be decently handled by the horizontal streets and subways below.

Nor can any city act indefinitely as financial handmaid to a thicket of skyscrapers. No set of taxpayers has enough money to supply enough streets and subways for these skyscraper thickets and have a penny left for schools, parks, playgrounds and all the other insistent needs of a great modern city. Even New York, the richest city in the country, finds she cannot do this.

There is still time for the other great American cities to enact zoning laws that will decentralize their workaday population by providing a low general level of buildings, pierced here and there by beautiful towers. But will the other cities do this? Or will they still copy New York, for better or for worse?

*From an address by Major Henry Curran, counsel, New York City Club, New York, at Fifteenth Annual Meeting, Chamber of Commerce of the United States, Washington, D. C.

* * *

THE ECONOMIC HEIGHT OF BUILDINGS*

The opponents of the skyscraper have become so thoroughly imbued with a fanatical zeal that, like most reformers, they are totally blind in one eye. Their distress over the plight of the poor pedestrian and the still more unfortunate motorist at rush hours makes them see the skyscraper problem only in its length and breadth—never in its height; and height, strange to say, is the most interesting thing about the skyscraper. The fact that the

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tall building, eight hours per day, renders an economic service in concentration and efficiency never before possible in the history of man escapes their notice entirely.

I am perfectly willing to admit that the first tall building may have had its origin in some landowner's desire to make a handsome profit out of a small plot in some commercially valuable district. I might even go so far as to say that some of the earliest skyscrapers were little more than stunts—and pretty bad ones, at that.

But as all your economic text-books will tell you, a stunt cannot survive if it is not economically and practically sound. And what business man or architect would dare say nowadays that the skyscraper is any longer an experiment? To be sure, we architects are still experimenting, and you business men are doing everything you can to stop us from putting too many Chinese pagodas on top of your office buildings, but somehow we always manage to come to an amicable conclusion in the end.

In modern business, concentration is all-important because, in the final analysis, all business deals, no matter how vast or how complicated, are based on the simple law of barter and sale. Now barter and sale mean personal contact. "Putting the signature on the dotted line in the presence of witnesses" is no mere phrase. So it will be a long time before television will take the place of that comforting feeling that you have when your victim has screwed the cap on his fountain pen, had a good-luck drink from your private stock "just off the ship," and closed the door of your private office. Such being the case, the skyscraper has not outlived its usefulness yet. Anything that helps to consummate a deal quickly and with the least waste of motion is a boon in this day.

From the twenty-eighth story of the Equitable Building to the tenth floor of the Bankers' Trust is a quick jump because the travel is mostly vertical. Flatten out the financial district to eight or ten stories and those offices might be ten or twelve blocks apart, and the traffic on the surface would be just that much more congested.

If the die-hard opponents of the skyscraper, such as my friends Mr. Curran and Mr. Mumford, would only talk of regulation and control of tall buildings, I would be with them heart and soul. Perhaps they don't know it, but I always have been. But when they talk about flattening out Manhattan Island to a level ten stories throughout its area, I can do nothing but groan. They seem to have forgotten all about the elevator.

Perhaps they do not realize that there is as much vertical traffic as horizontal in New York's financial district during business hours. Maybe more. In fact it would not be difficult to prove by means of a careful survey that in this section of the city there is less traffic congestion, both pedestrian and vehicular, during the important hours than in sections where the average building height is less than one-third what it is downtown.

But in spite of the inadequacy of its original plan, New York has become the greatest city in the world chiefly because of that group of skyscrapers which have made history. Perhaps if the entire area of Manhattan Island were allowed to grow up in forty-story skyscrapers of the cracker-box type, without regard to transportation, traffic, light or air, it would be disastrous to the business of the city. But it is hardly likely that the men whose ingenuity created the present-day marvel of the skyscraper will kill the goose that laid the golden egg.

In 1916 we began the necessary regulation of building height. And now we are at it again, trying to govern the city's growth so that it will function with a maximum of efficiency, a minimum of traffic trouble, and, last but not least, so as to give it the utmost in beauty and strength.

*From an address by Harvey Wiley Corbett, architect, New York City, at Fifteenth Annual Meeting, Chamber of Commerce of the United States, Washington, D. C.

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FEATURING MARY PICKFORD ON CALIFORNIA HOUSES

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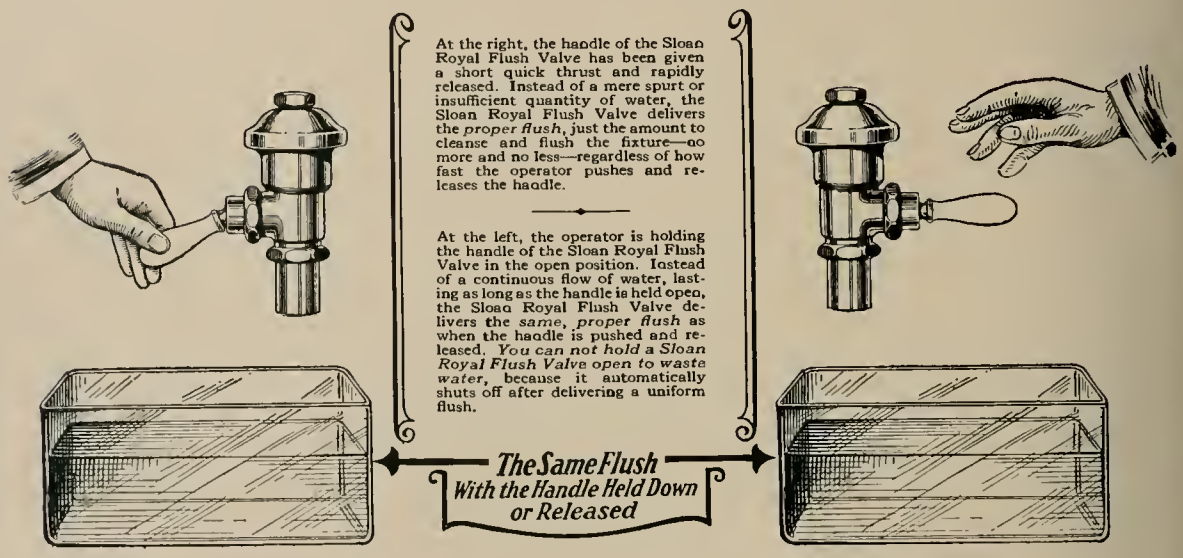
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Residence of Dr. Herbert Moffitt, Woodside, California. George Washington Smith, Architect.

MARY PICKFORD—STUDENT OF ARCHITECTURE

[BY ZOE A. BATTU]

INTERVIEWING or talking with the average layman on architecture is a lot like trying to pluck invisible fluff out of fog. He is vague, uncertain, cautiously uncomfortable, as a man who realizes he is being forced onto uncertain ground by an unknown power. He may have had built by an architect one or more homes, perhaps a factory or some other business building, but still architecture remains some sort of elusive magic. It is something of which there is a great deal in Europe. California, too, seems to be "getting" architecture. They talk a good deal about it in magazines and advertisements.

With strong memories anent the pursuit of fluff, I went to interview Mary Pickford about California home architecture. How, when, where to begin—I puzzled over the problem while riding out to the studios on the car. Well, we didn't begin. We just started off. We talked about this thing and that—about San Francisco and Los Angeles, the people of the Middle West, England, Europe, about the legitimate stage, plays, about the "movies," of course. Miss Pickford told me of the quite fabulous sums made by the publicity people and other writers in the film in-

Mary Pickford

Residence of Col. Jackling, Woodside
George Washington Smith, Architect

dustry. I fear I was not properly impressed or tempted with this information. Architecture spoils you; gives you "queer" notions. I began to have a hunch that I was being interviewed quite as much as the person whom I had come to interview. In this case, it was not an unpleasant turn of the situation.

Finally, we did get around to architecture. Miss Pickford has ideas on the subject—something besides the usual vague or cut-and-dried ones of the layman. She discussed the new home, or, rather, the creation of an estate that she and her husband are undertaking near San Diego. They have a tract of some 2500 acres to be developed in the lordly and gracious manner of the old Spanish rancho. The house, of which George Washington Smith is the architect, is to be Spanish, authentically so.

George Washington Smith has been named as architect because in Miss Pickford's opinion his work ideally re-creates all those factors upon which the Spanish architectural tradition of California is founded. It savors of a truism to go over the story of the Padres and Dons in early California history—to tell again how they came to a primitive frontier, whose climate and topography seemed fashioned by a higher wisdom to provide a soil where ancient, time-hallowed social, cultural, artistic and architectural traditions flourished like the proverbial green bay tree. This tale is struck so deeply into the soil and rocks of the land by the labors of Padres and Dons that even yet echoes of their footfalls pervade the still hills and valleys.

The marvel is that we were so long in awakening to the beauty of the heritage; so blind in perceiving its significance; so slow in taking it to ourselves as to a familiar garment, which it is; so ingenious in corrupting and "adapting" it. But Mr. Smith suffered no blindness; traveled no indirect paths to the sources of California's architectural traditions. His homes, whether large or small, are remarkable in their directness; in the simplicity with which they speak the truths of this old architecture as something eminently suitable to the creation of a tradition of beauty, utility and artistry for a growing land and people.

Residence of Craig Herberton, Montecito
George Washington Smith, Architect

Court, Residence of Col. Jackling
George Washington Smith, Architect

A Southern California ranch house provides this artist with an ideal medium for the embodiment of the very spirit of the State's early history and life. For it was in the South that the ranch house achieved its grandest manner, its most lavish, lordly and patriarchal airs. Here the Grandee and the cattle baron lived amidst their broad acres and knew nothing but large scorn for the small economies, necessary in social orders, dictated by the ways of cities, competi-

[Continued on page 55]

RESIDENCES IN PASADENA, CALIFORNIA. DESIGNED BY HAROLD J. BISSNER

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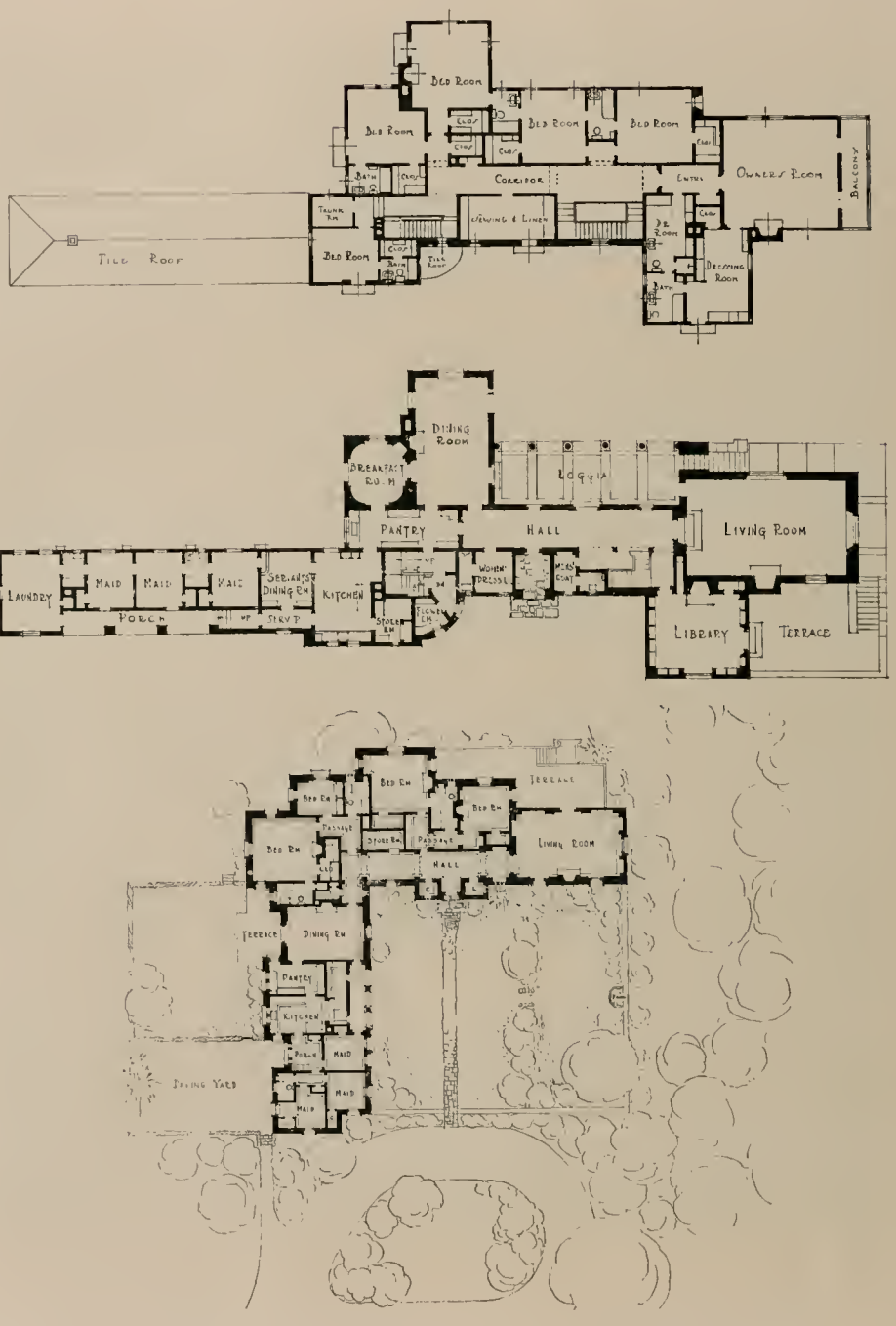

ABOVE—FLOOR PLANS; RESIDENCE HAROLD S. CHASE, SANTA BARBARA, CALIFORNIA
BELOW—FLOOR PLAN; RESIDENCE MRS. CURTIS CATE, CARPINTERIA VALLEY, CALIFORNIA
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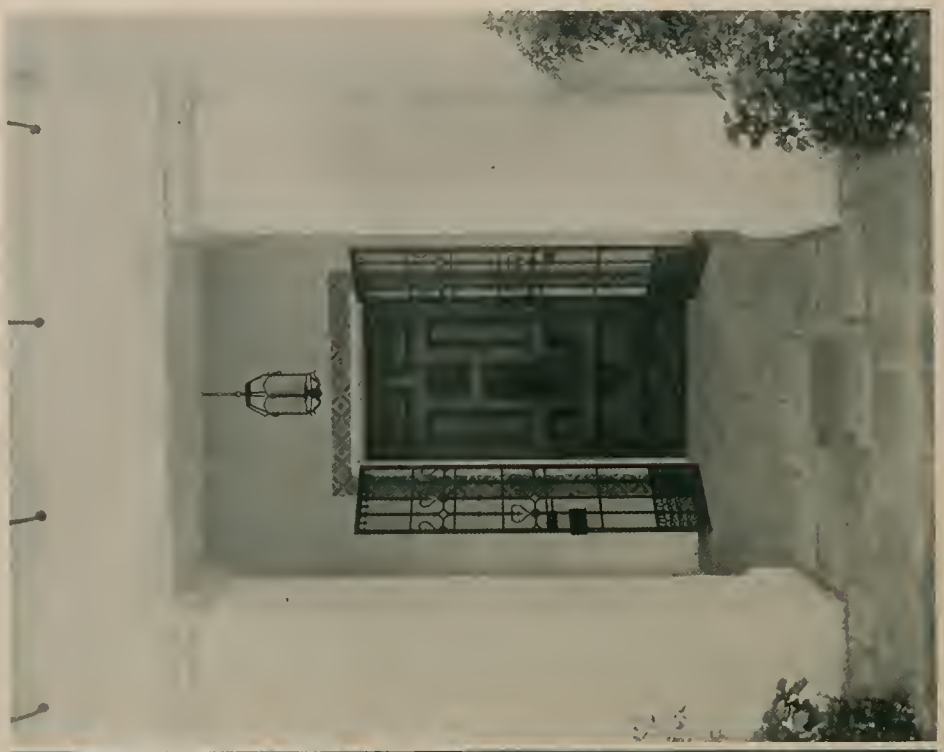

LIVING ROOM, MAIN ENTRANCE, RESIDENCE OF MR. HAROLD S. CHASE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

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ABOVE—MAIN HALL; BELOW—LOGGIA; RESIDENCE OF MR. HAROLD S. CHASE, SANTA BARBARA, CALIF.
REGINALD D. JOHNSON, ARCHITECT

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RESIDENCE FOR MRS. CURTIS CATE, CARPINTERIA VALLEY, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

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RESIDENCE FOR MRS. CURTIS CATE, CARPINTERIA VALLEY, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

Photos by Padilla Co.

LIVING ROOM, RESIDENCE FOR MRS. CURTIS CATE, CARPINTERIA VALLEY, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

Photos by Padilla Co.

ABOVE—FLOOR PLANS, RESIDENCE EARL BARKER; BELOW—FLOOR PLANS, RESIDENCE E. T. CONSIGNY; BEVERLY HILLS, CALIFORNIA
GABLE AND WYANT, ARCHITECTS

RESIDENCE, MR. E. F. CONSIGNY, BEVERLY HILLS, CALIFORNIA
GABLE AND WYANT, ARCHITECTS

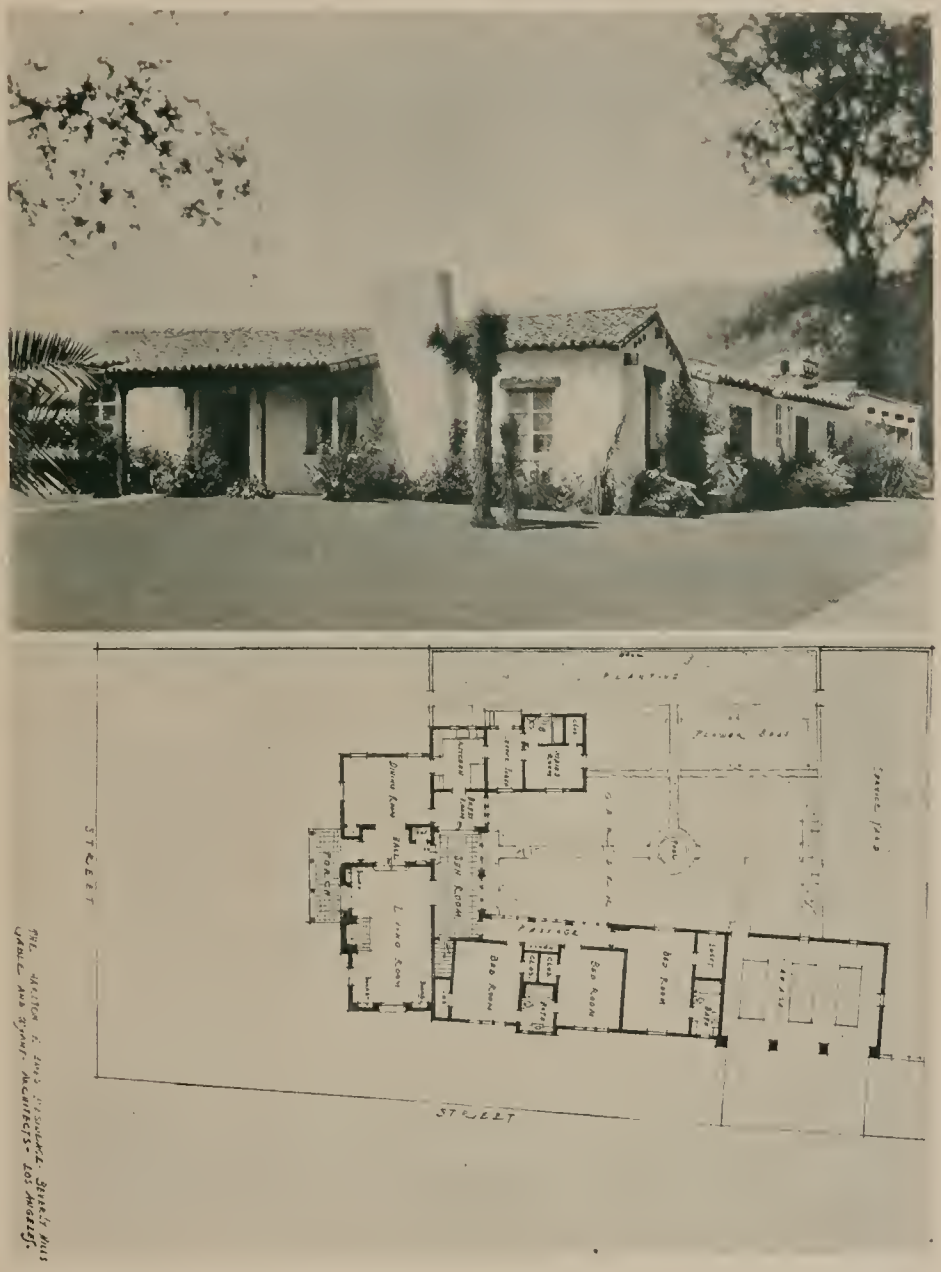
Photos by Mott Studios

RESIDENCE, MR. EARL BARKER, BEVERLY HILLS, CALIFORNIA
GABLE AND WYANT, ARCHITECTS

Photos by Mott Studios

GARDEN FRONT, RESIDENCE MR. EARL BARKER, BEVERLY HILLS, CALIFORNIA
GABLE AND WYANT, ARCHITECTS

Photo by Mott Studios



RESIDENCE, MR. CHARLTON E. AMES, BEVERLY HILLS, CALIFORNIA. GABLE AND WYANT, ARCHITECTS

Photo by Mott Studios

Photo by Mott Studios

RESIDENCE, MR. C. R. L. CRENSHAW, SANTA MONICA, CALIFORNIA. GABLE AND WYANT, ARCHITECTS

(FOR PLANS SEE PAGE 39)

Photo by Mott Studios

RESIDENCE, MR. C. R. L. CRENSHAW, SANTA MONICA, CALIFORNIA. GABLE AND WYANT, ARCHITECTS

RESIDENCE, MR. C. R. L. CRENSHAW, SANTA MONICA, CALIFORNIA. GABLE AND WYANT, ARCHITECTS

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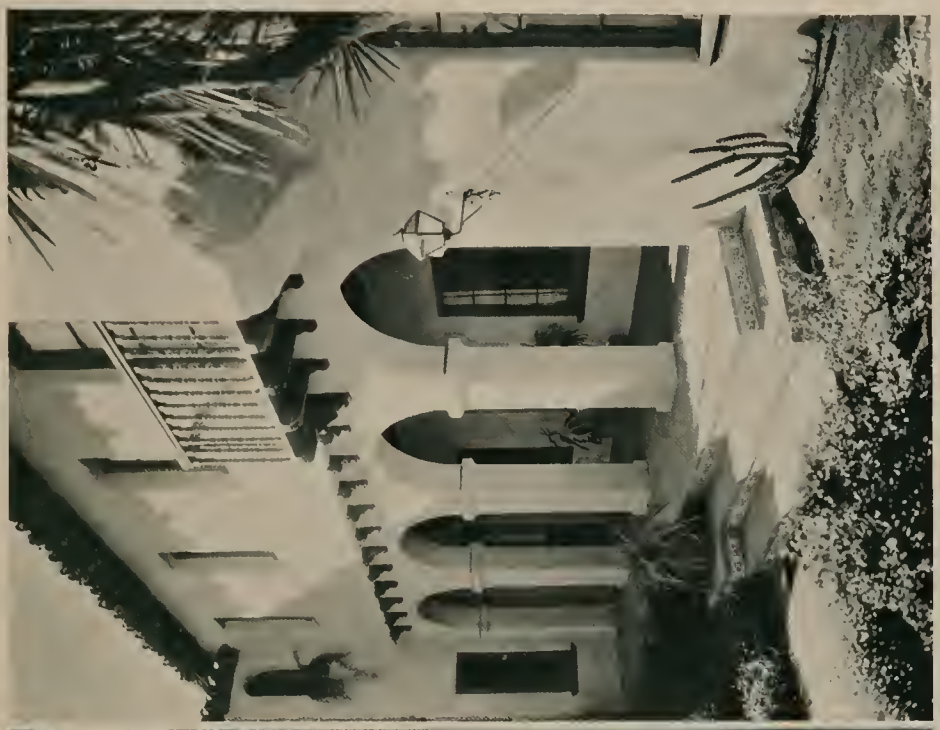

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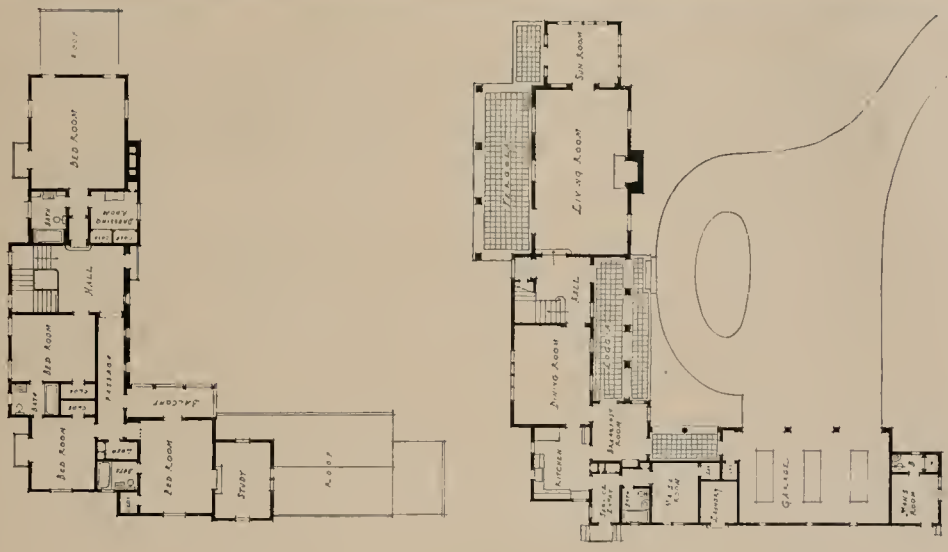
RESIDENCE, MR. C. R. L. CRENSHAW, SANTA MONICA, CALIFORNIA. GABLE AND WYANT, ARCHITECTS

INTERIORS, RESIDENCE MR. ROBERT M. AYRES, SAN ANTONIO, TEXAS
ATLEE B. AYRES AND ROBERT M. AYRES, ARCHITECTS

RESIDENCE, MR. ROBERT M. AYRES, SAN ANTONIO, TEXAS
ATLEE B. AYRES AND ROBERT M. AYRES, ARCHITECTS

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEXAS
ATLEE B. AYRES AND ROBERT M. AYRES, ARCHITECTS



ABOVE—SKETCH FOR RESIDENCE, MRS. LITA GREY CHAPLIN, HOLLYWOOD, CALIFORNIA
ROY SELDON PRICE, ARCHITECT
BELOW—FLOOR PLANS, RESIDENCE, MR. C. R. L. CRENSHAW, SANTA MONICA, CALIFORNIA
GABLE AND WYANT, ARCHITECTS

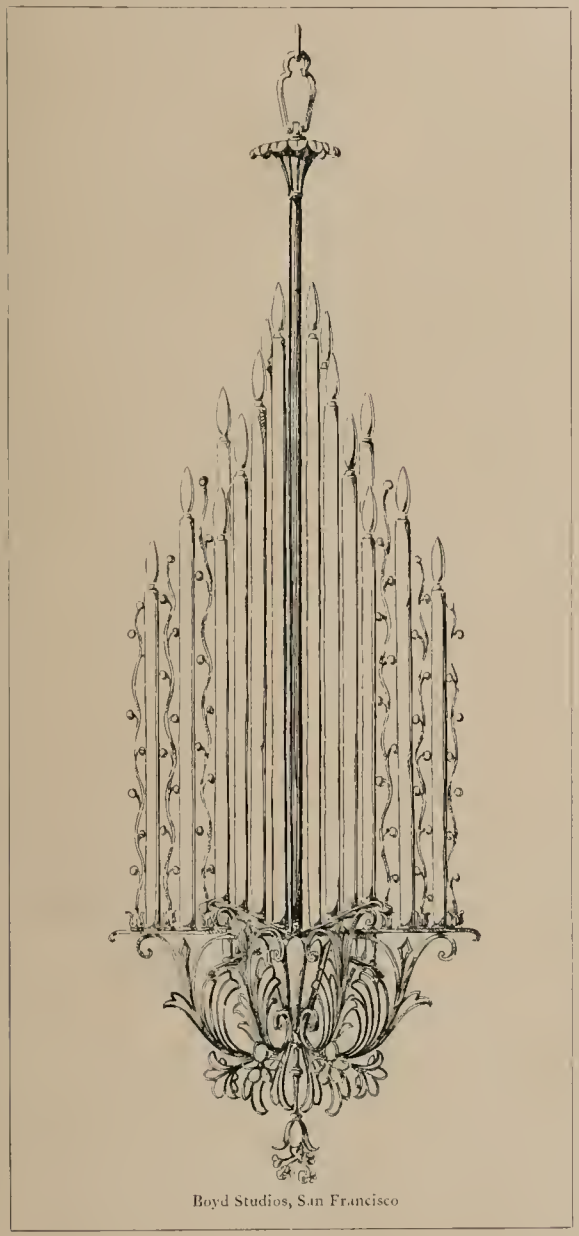
FROM THE TORVE STUDIOS, LOS ANGELES

A STILL HUNT FOR THE "NEW" IN LIGHTING FIXTURES

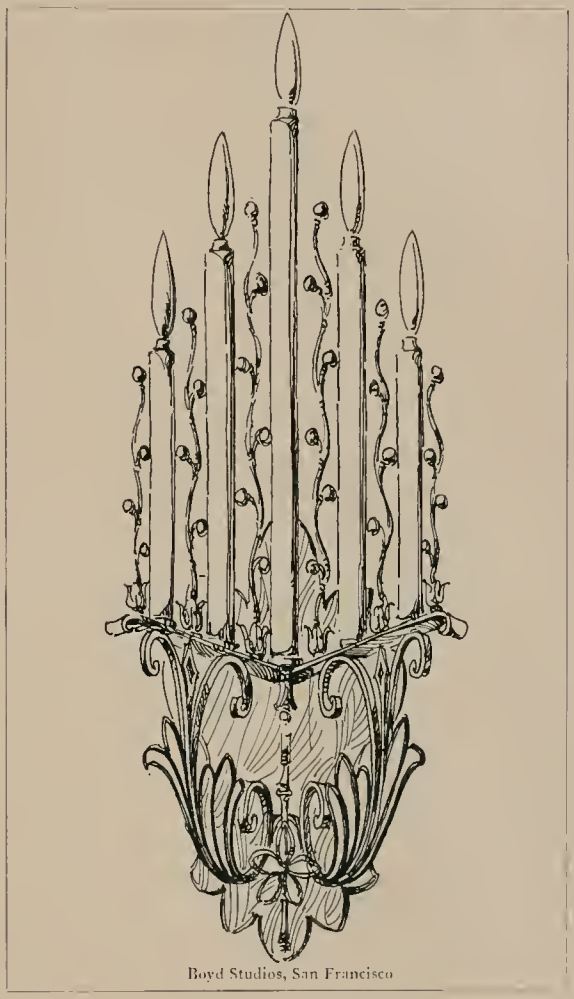
[BY ZOE A. BATTU]

LIGHTING FIXTURES, designs, sketches, photographs—within the past month I venture to say that I have looked at some thousands of them. Los Angeles, whither the search led me, is amazingly prolific in the matter of lighting fixtures. The fruits of her labors are amazingly good, amazingly bad and in all degrees of indifference. San Francisco designers are hardly less prolific and the same may be observed as to the quality of their output.

In the course of my search one gentleman observed that about lighting fixtures, their use and design, there is little new that can be said. The matter of harmonizing them with the building and room of which they are a part; of employing direct or indirect principles; of taking care that in our zeal for the unusual and original we do not overlook the first purpose of lighting fixtures, namely, to be mediums and not obstructions to illumination; is merely the trite and the apparent.



Boyd Studios, San Francisco



Boyd Studios, San Francisco

The gentleman is quite right. But even so, I have been able to discover some phases of lighting fixture design, employing both direct and indirect methods, as evolved in leading Western studios, which I believe are worthy of brief mention.

One of the things most apparent is a striving toward the modernistic. This attempt cannot be called modernistic in the sense that it deals with the bizarre, or the controversial in art and design, which disregards reasonable relation to general environment, but modernistic in the sense that the compositions seek to convey something of the quality—the symbolism of light, itself. Interior and exterior fixtures tend to have the main elements of their design move upward. This is true of both direct and indirect type of fixtures. It results in a delicacy, strength and grace of line, and in the direct principle fixtures the light issues easily and logically from them, rather than spurting out, or being merely an attached blob of illumination.

This tendency is ideally exemplified in the center and

PACIFIC TELEPHONE BUILDING

HUNTER-DULIN BUILDING

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LACQUER

THE SUPER-FINISH OF TODAY

BECAUSE of its greater durability, beauty of finish far exceeding any other known finish obtainable on the market today, its quick drying qualities (just a few minutes), and speed of application by air brush such as the world has never known before—the highest quality nitro-cellulose lacquer was selected for all the interior metal and hardwood trim in the 26-story Coast Division Building of the Pacific Telephone Co., San Francisco [Miller & Pflueger, Architects; A. A. Cantin, Associate], the first great building in the world to be completely and successfully finished with this super-finish. ¶ When the 22-story Hunter-Dulin Building was planned, Quality and Time for completion were imperative considerations. The New Standard of Excellence for finish established in the Telephone Building led to the selection of the highest quality nitro-cellulose lacquer for all interior mahogany trim in the Hunter-Dulin Building, San Francisco [Schultze & Weaver, Architects], [Lindgren & Swinerton, Inc., Builders of both skyscrapers]. ¶ Also applied in the new 15-story Insurance Center Building, San Francisco [Powers & Ahnden, Architects], [Cahill Brothers, Owners and Builders].

¶ Today architects and owners must consider the cost of a quality painting job not only from "first costs" but from the standpoint of *up-keep* costs as well. Herein a quality nitro-cellulose lacquer demonstrates its greatest value for no other known material can be handled with such great speed and, when properly applied by experienced craftsmen equipped with the most efficient air brushes, produce such a beautiful and durable job, thus delivering a building many days in advance of a completion date possible with old line materials. ¶ The greater economies effected only by a quality lacquer finish will appeal to those who plan and build, or invest in large structures and business enterprises. Its universal adoption in the Architectural field is inevitable.

To Pioneer is the Spirit of the West! These great lacquer operations pioneered by

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Sherwin-Williams Co.'s "Opex" Lacquer used exclusively in the Hunter-Dulin and Insurance Center Buildings—and "Opex" Lacquer and Egyptian Lacquer Mfg. Co.'s highest quality nitro-cellulose lacquer used in the Telephone Building.

Outside Lantern by Otar the Lampmaker, Santa Cruz, Calif.

Wall Bracket by Otar the Lampmaker, Santa Cruz, Calif.

wall fixture from the Boyd Studios, San Francisco, which is here shown. In this case the vertical principle, now being so widely employed in American architecture, is applied to a lighting fixture with a result striking in its suggestiveness and beauty.

The greater bulk of our fixtures is executed in metal—copper, iron or brass. This is but one phase of the increasing use of these metals in Western architecture and the corresponding renaissance of an old European art. The lighting-fixture studios are making a distinct contribution to this rebirth of an ancient craft. Their workmanship, as a whole, shows growing understanding of the possibilities and expressiveness that lie dormant in cold, rigid metal.

In homes and buildings constructed as recently as five or ten years ago, the lighting fixtures show but faint traces of tendencies now fairly apparent. Horizontal motives, which spread the fixtures outward, were more generally employed. Skill in metal working had not achieved anything of its present standards of grace and strength, and the fixtures appeared ungainly and awkwardly rigid. There was something mechanical about their execution, whereas the vitalizing, human touch of intelligent handwork is now plainly visible.

Illuminating engineers of a prophetic turn of mind tell us that it will only be a matter of time when lighting will come from completely concealed sources. These gentlemen look upon any and all lighting fixtures as inefficient, wasteful makeshifts, while for the art of their design they have only vast scorn. It is not unreasonable to suppose that such prophecies will come true and the new order will be one of superior, perfectly mechanized, unimaginative economy and efficiency. It will, of course, be the death of an art of rich interest and evolving beauty, and surely this is an idea terrible to contemplate. Let us add the hope that this day will not soon come.

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Organ Screen
Trinity Lutheran Church
Fort Wayne, Indiana
MAYERS, MURRAY AND PHILLIP,
BERTRAM GROSVENOR GOODHUE ASSOCIATES

Architectural Design Made Perpetual Through The Wood-carving Art

THE Organ Screen here illustrated, is taken from the interior of the Trinity Lutheran Church of Fort Wayne, Indiana.

It is a good example of sympathetic interpretation of architects design by our Wood Carving Division.

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·EDITORIAL·

In the Right Direction

ONE of the leading San Francisco newspapers has undertaken to sponsor a series of "Model Homes," and we understand similar action has been taken in Los Angeles, Portland and Seattle.

The building of a "Model Home," so called, is no novelty. In fact, the public has become rather skeptical, even somewhat suspicious, when a "Model Home" is advertised, with great fanfare of trumpets and protestations of perfections. However, it is new for a great paper to adopt one of these infant prodigies and officially endorse it as legitimate.

And this is the significant fact in this new series of undertakings; that no step is taken without professional advice and service.

Besides engaging a responsible certificated architect to perform full architectural service, a consulting architect is secured for independent comment, criticism, suggestion, approval, of the plans, in regard to design, construction, material.

Such public and complete recognition of the value of real architectural service, indeed, of its actual necessity for the success of such an undertaking, has never before been expressed. Its educative importance is tremendous, and cannot but result in beneficial effects to the profession, not merely from increased practice, but in a better relationship with laymen as clients, present and potential.

* * *

Are Specifications Followed?

MUCH has been said about the practice of specifying "or equal" after mention of some specific material, which usually results—so it is claimed—in the substitution of another material, cheaper if not inferior. But one does not hear so much about the unauthorized use of other materials, or treatments, for what is definitely specified.

It is amazing how frequently this condition exists; and the architect's responsibility cannot be denied. Doubtless there are often cases of emergency when the specified article is not available within a reasonable limit of time. Doubtless, also, the difference in quality or cost is often negligible. But legally and morally the architect is bound to see that specifications are followed, that buildings are executed in complete accordance with the terms of the contract; and architectural supervision, however distinguished from "superintendence," certainly should be close enough to prevent any substitution of materials.

It can readily be seen that the reactions of a client, on discovering such condition, are liable to reflect injury upon the entire profession. Therefore it is the duty of the individual architect to prevent substitutions except when unavoidable, and decide such cases with the full cognizance of the owner, both for his own sake and for the protection of his fellow practitioners.

* * *

New Building Code

SAN FRANCISCO in particular, and other California cities, too, can profit by the example set in Los Angeles for a new modern building code, which is outlined in an article elsewhere in this issue. So long as the movement in Los Angeles is under auspices of an impartial, official, governmental board, an auspicious beginning has been made. Other cities should follow either by launching local building code movements under government control, or by joining with Los Angeles to get the best that is developed there, for use in local codes.

* * *

LOS ANGELES ARCHITECTURAL CLUB

The monthly dinner of the Los Angeles Architectural Club was held in the beautiful assembly rooms of the Artland Club. All of the nominated officers of the Club were anxious for the annual election, that they might take up their duties for the coming season. In spite of the fact that there are many capable men on the list of prospective officers, it was unanimously decided that the remaining work of the year be completed by the present executive personnel of the organization. As there are many important tasks to be accomplished before the officers of the past year retire, it was decided to honor the present officers with an additional month's duty. Though the present paid-up membership of the Club is larger than ever, it contains the representatives of the most active and influential architectural groups of the community. With such architects assembled in one group, it is to be expected that another year of interesting activities will place the standards as well as the status of the profession well in advance.

In a short time the greatest event of Western architectural history is to be displayed at the annual Beaux Arts Ball. The managing and consulting committees of local architects are drafting the plans for one of the greatest spectacular events that is possible for an architect to visualize. The great ball of the season is to become an annual event that is not to be surpassed either for the spectacular display of scenes or its vivid drama of life. The revelry and gayety of the occasion are to rival the ancient fabled gayety of Cleopatra's court.

The success of the present year's ball is guaranteed by a group of the most active men of the city, who are giving the program their financial backing.

Dr. Herbert Moffitt Residence, Woodside, Calif. J. C. Clemence, *Builder.* George Washington Smith, *Architect*

Ramona Tile & Mediterranean Architecture

THE HOME shown above is a typical example of the beautiful work of Mr. George Washington Smith. Its roof is covered with RAMONA ROOF TILE, graded in color from light at the eaves to dark at the ridge. The interesting construction at the gable rakes is particularly effective, the plaster of the wall being carried half over the rake roll and the joint lines accentuated.

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INSTITUTE AND CLUB MEETINGS

NORTHERN CALIFORNIA CHAPTER, A. I. A.

There will be no meeting during the month of December because of the holidays. The next regular meeting of the Northern California Chapter will take place January 31, at which meeting the subject of city inspection will be discussed. Interested persons outside the Chapter will be invited to attend.

* * *

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

At a meeting held November 7th, the Alameda County Society of Architects officially endorsed the policies of the East Bay Industrial Association, which had been presented to it during October. The industrial association, which is an organization of employers and industrial heads, has based its labor policies upon the American Plan and is seeking endorsement and support for its stand from all industrial and professional organizations the nature of whose work and activities entail the employing or contacting with labor.

The architects at this time also gave their endorsement to the program of the Pasadena Community Arts Association for embodying, in the public school curriculum, courses in the appreciation of architecture, and have taken preliminary steps to put the plan into actual operation in Alameda County public schools.

The Pasadena Art Association has already succeeded in having courses on architecture for the layman made a regular part of the high school art department programs and plans to lend its support to making the movement State-wide. The work is modeled somewhat after the courses which deal with literature and general art appreciation and is designed to give the student some basis of intelligent judgment and discrimination in things architectural and a realization of the esthetic values of good architecture to the practical problems of livable homes and sound city planning. In Santa Barbara the classes have been directed by leading architects, who recognize in it an opportunity of first import to educate the future citizenry along lines where education and direction is sadly needed.

November 21st the society's meeting was addressed by Andrew P. Hill, a State officer who functions in an advisory capacity in matters relating to school architecture and school construction. Hill outlined the nature of his duties in relation to the school architect and discussed the nature and solution of some of the timely problems in school planning and building.

The Fred Niblo residence Beverly Hills, California, Wallace Neff, architect; J. W. Bean, contractor. This charming home is equipped with eight Majestic Electric Heaters

Electric Heat Again!

FEW phases of electrical development have shown as rapid strides toward perfection as Electric Heat. Its superior cleanliness, safety and economy are now generally recognized. This is definitely proven in the ever-growing number of Majestic installations.

Majestic Electric Heaters are made in both wall-insert and portable types in different sizes, colors and capacities for every heating purpose

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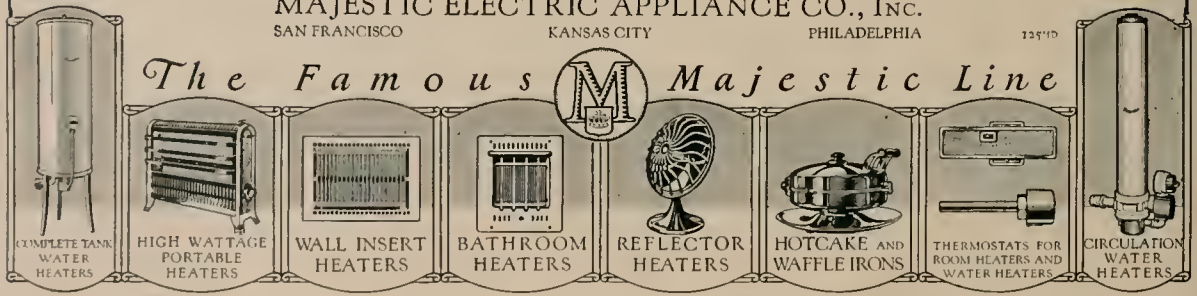

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE | [SERIAL ISSUE OF THE INSPECTOR] | NUMBER TWELVE

SAN DIEGO ADOPTS BUILDERS' LAW

With adjustments made in the draft of an ordinance designed to license and bond building contractors, the San Diego city council adopted the measure which will be effective this month. The ordinance proposed by Oscar G. Knecht, chief building inspector, in its final form is reported to have had the backing of the Chamber of Commerce, San Diego Realty Board, Security Underwriters' Association of San Diego, Architects' Association, San Diego Material Credit Men's Association, Lumbermen's Bureau, Bankers' and Mortgagers' Association, Material Dealers' Association, District Council of Carpenters and General Contractors' Association.

* * *

ARCHITECTS GRANTED LICENSE

Architects recently granted certificates to practice architecture by the California State Board of Architecture are: Frank Alexander Vigers, 6213 Glen Airy street; Cyril Provo Hubert, 1210 West Sixty-eighth street; Yoshisaku Hirose, 117 North San Pedro street, and Leon J. Corbey, 1120 West Twenty-seventh street, all of Los Angeles, and Edgar V. Ullrich, La Jolla, and Ernst Raymond Carlos Billerbeck, 247 Twentieth street, Santa Monica. William F. Gunnison, 1666 Golden Gate avenue; Harris Osborn, Examiner Building; Gardner A. Dailey, 425 Mason street; William C. Mahoney, 2762 Pierce street, and Harry J. Scott, 2340 Filbert street, all of San Francisco; and James S. Arnot, Pacific Southwest Building, Fresno.

* * *

BUILDING HEIGHT LIMIT RAISED

Coronado has taken initial steps, through its board of trustees, to raise the building height limit from six to twelve stories. The movement is reported to have originated from a request for a permit to build a modern apartment hotel backed by local realty interests.

* * *

"Guilty of manslaughter" is the verdict reported in the case of the proprietor and two employees connected with the Laurier Theater, Canada, which burned last January, with loss of 78 lives.

* * *

The new California State Builders' Exchange is an organization that promises to become an important factor in building affairs of the State.

* * *

Edgar Lee Beasley, for the past eleven years building inspector in South Pasadena, died last month.

* * *

At the meeting of the State Board of Architecture, Northern District, the following were granted certificates to practice architecture in this State: Mr. Albert J. Fabre, 110 Sutter street, San Francisco, Calif.; Mr. Asa W. Story, 162 Maple avenue, Watsonville, Calif.; Mr. Wm. B. Glynn, 1231 Market street, San Francisco, Calif.

* * *

Happiness and prosperity for all readers is the sincere wish of the editor.

CITY HELD JOINTLY LIABLE FOR INJURIES

A private corporation owned a hotel fronting on a city street. The roof of the building had attached to it a cornice which extended over the street 16 to 20 inches. It sloped at an angle of 50 degrees. Snow and ice would accumulate on this cornice and slide off onto the sidewalk. This had happened for years. A policeman had reported the condition to his superiors. A young woman was walking on the sidewalk in front of the hotel. A mass of snow and ice fell from the roof and severely injured her. She sued the hotel company and the city. Both were held liable by the highest court of New York.

The court said: "The city of Ogdensburg, having constructive notice of this overreaching roof and of the danger to pedestrians by reason thereof, was called upon to do something, either to remove the encroachment or danger or to protect passers-by from it." *Klepper v. Seymour House Corporation*, 158 N. E. 29 (N. Y., 1927).

This interesting report appears in a recent issue of the Minnesota Municipalities.

* * *

PLUMBING EXAMINERS APPOINTED

Charles M. Swinnerton, Oliver Finder and I. R. Bancroft are the plumbing examiners appointed by the board of building and safety commissioners of Los Angeles by virtue of a new plumbing ordinance which became effective last month. The examiners are not new to the job because they performed similar duties, under a previous plumbing examiners' ordinance, which are now transferred to the board of building and safety commissioners by virtue of city charter requirements. Hereafter the findings of the plumbing examiners are subject to review by the board of building and safety commissioners. Master and journeymen plumbers and gas-fitters must appear before the plumbing examiners to qualify for registration.

* * *

SIMONS COMPANY IN NEW OFFICES

"Better service for our old as well as our ever-increasing new trade," says Walter R. Simons, president of the Simons Brick Company, "suggested removal of main office headquarters to suite 620, Chamber of Commerce Building, Twelfth and Broadway, Los Angeles."

This pioneer brick company for 30 years occupied ground-floor offices in the old Stimson Block, 125 West Third street. This location not so long ago was the hub of activities and the Builders' Exchange long was headquartered on the top floor. The new telephone exchange of the Simons Brick Company is Westmore 3323.

* * *

GLOOMS

As soon as published announcement was made that Ford intended to sell his new cars on a down payment and so much rent monthly, some wiseacre began to juggle the calendar so as to have thirteen months in a year. Gloomy for us poor optimists who find that twelve monthly payments are ten too many.

THE INSPECTOR

NEW BUILDING CODE FOR LOS ANGELES

[BY J. W. TOMS]
President, Board of Building and Safety Commissioners of Los Angeles

(This is the thirtieth of a series of articles on building codes)

BEFORE the end of 1928 building operations in Los Angeles will be governed by a modern, up-to-date building code. Action to this end was initiated by the Los Angeles board of building and safety commissioners last month. No pains will be spared in drafting a set of building regulations calculated to meet the needs of a great metropolis.

The board of building and safety commissioners has given long study to the subject and has observed closely during the past two years the operation of legislation now in effect, which was written 20 or more years ago, when Los Angeles was on the threshold of its marvelous growth and development. It is obvious to all who know anything of the situation that Los Angeles needs a code which will govern the future upbuilding of the largest city west of the Mississippi, with a greater area under municipal control than any other city in the world.

A program has been planned carefully, consistent with other activities of the board, looking toward centralization of all building regulation under one department of the municipal government. The board in this effort has been supported whole-heartedly by civic, building, business and property owners' organizations. One of its recent recommendations to the city council contemplates centralized control of mechanical equipment in buildings, inspection of boilers and elevators, heretofore assigned to another municipal bureau.

The redrafting of existing ordinances will be done under jurisdiction of the board of building and safety commissioners in its division of building and in immediate charge of the chief of that division. Eminent professional consultants will be called in to aid in solving the problems in hand. In addition to technical and professional talent, which it is intended to use to the best advantage, the board purposes to work closely with various organizations and individual citizens and taxpayers interested in an instrument which will affect all the people.

By keeping the actual code writing in the hands of the board it is assured the task will be prosecuted with dispatch. An official body, charged by law with the enforcement as well as with the recommending of building enactments, will be on the job. Facilities of various governmental bureaus will be employed. All persons and interested groups will be assured a public office where information may readily be obtained and problems, suggestions, recommendations and constructive criticism may be submitted.

Those whose business brings them in close contact with matters governed by a building code appreciate the great benefits that are bound to accrue to Los Angeles by creating a building code that will fit present-day conditions. Few, however, appreciate the magnitude of the task. This job is comparable with drafting a code to operate for all cities in California, for within the territorial limits of the city are to be found all the conditions encountered throughout the State.

To illustrate: Los Angeles has considerable waterfront area and the new building code must provide suitable regulation for waterfront construction. The metropolitan business areas are numerous and building code requirements devised for those sections would apply to similar building problems in any large California city. Sections given over to residences and the smaller type of commercial buildings abound, and here the same regulatory treatment would be applicable to conditions anywhere in the State, particularly in any one of twenty or more large cities in Southern California.

By the same token, building regulations for varied specialized occupancies such as theaters, apartments, hotels, factories, department stores, schools and hospitals could be applied readily to the same types of structures in other cities.

Los Angeles' first interest, however, is in solving its own problems, for each year it issues more building permits for a larger total valuation than all of the other large California cities together. Its building operations

[Concluded on page 51]

W. H. Antram *Ralph E. Homann* *J. W. Toms* *C. E. Noerenberg* *Frank McGinley*

Commissioners of Building and Safety of Los Angeles

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

Before a building is lathed or sheathed in San Francisco, notice of inspection must first be filed with the building department, according to a new ordinance approved by the board of supervisors.

* * *

That all building operations of more than 1000 square feet area would have to be designed and okehed by a State licensed architect is the gist of a proposed ordinance under consideration by the city council of San Diego.

* * *

William C. Emerick is the new building inspector in Huntington Park, succeeding A. H. Ginsbach.

NEW BUILDING CODE FOR LOS ANGELES

[Concluded from page 50]

average annually about 40 per cent of all California construction. Los Angeles' operations plus the operations of the other Southern California cities, where topographical and climatic conditions are practically the same, make a total of about 50 per cent of all the building done each year on the entire Pacific Coast. It follows that a building code which will operate for safe building in Los Angeles will be of vital importance to the entire community, particularly the building industry.

Preliminary work on the writing of the new code was begun last month. This task will be prosecuted diligently.

© L. A. P. B. CO.

COTTAGE, COMPTON-SURREY

By a careful study of the roof textures, one will note that the roof of the lean-to is of a slightly different character to that of the cottage proper, the change taking place at the eaves level of the main building, indicating that the "off-shot" was built at a period somewhat later than the main building. It is by careful observation of this nature that many interesting facts in connection with these old structures are brought to light, and what may appear at first glance to be a building without much interest to one, upon further study proves to be most interesting in many ways. One will find that there is hardly an old cottage but what is worthy of careful analysis, as many unusual and unexpected facts in connection with its evolution and construction will be disclosed. ¶Notice that a pattern tile has been used for the hanging of the second story and that the roof of the porch has been covered with the same tile, arranged in a slightly different order, with most pleasing results. ¶The manner in which the plane of the roof extends and forms one side of the chimney saddle is fortunate and satisfactory, and the lines of the hips are well treated by the use of the old bonnet tiles.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of Gladding McBean & Company, from data collected at first hand in Europe.

George
L. Morris
Residence
Glendale
Frank Rasche
Architect
Exterior and
Interior finished
with California
Stucco supplied
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California
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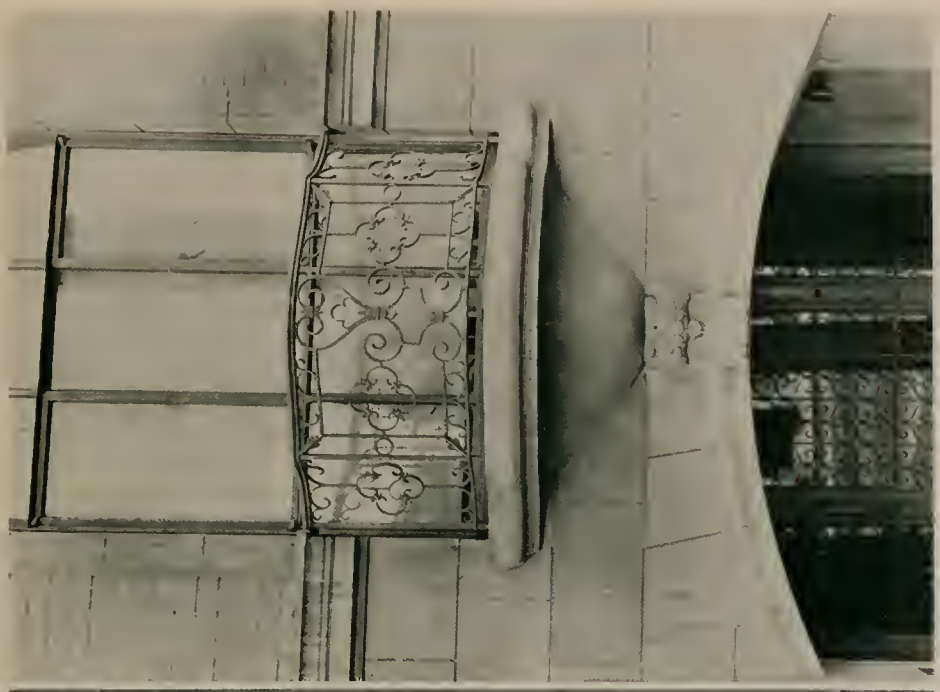
Los Angeles San Francisco
California Stucco

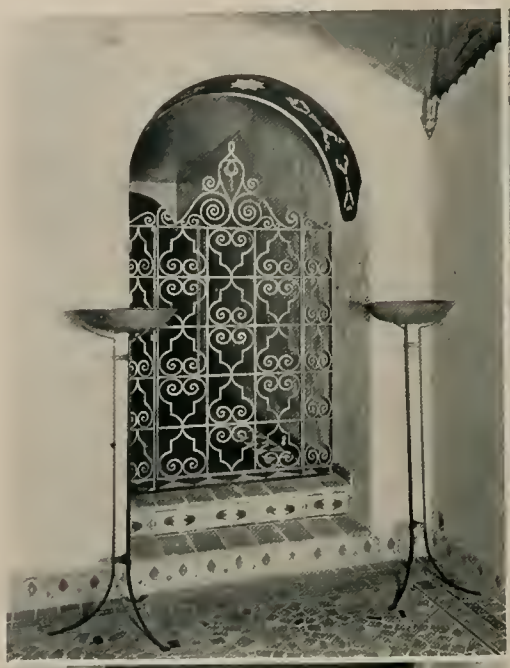


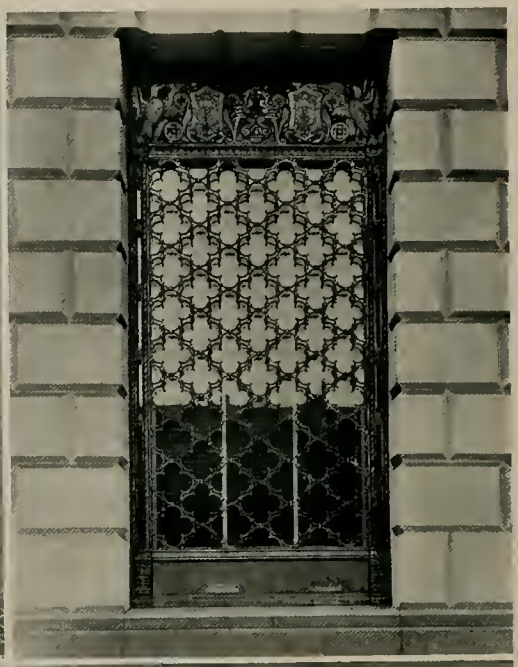
BALCONY, RESIDENCE, SAN FRANCISCO

Executed by Michel & Pfeffer

BALCONY, BARKER BROS. BUILDING, LOS ANGELES

Executed by Architectural Iron Works





Above left—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

Below left—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

Above right—Grille, Pac. Natl. Bank, Los Angeles
Executed by A. J. Bayer Co.

Below right—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

ART IN IRON & BRONZE

GATES AND BALCONIES

THE modern need for gate or balcony railing is of course very different from that which inspired their use in the Middle Ages. With practical use limited at most to preventing small children going or falling out, dogs from coming in, the ornamental character becomes most important; a light and airy pattern is all that is necessary, and usually best suited to its environment. Such treatment is most easily secured with wrought iron, and if intelligently detailed, it is no more expensive than cast metal; in most cases, it would be impossible to execute such work by castings.

Unfortunately, repeat designs in fairly heavy section, even though clearly indicated for wrought iron, such as the grille herewith illustrated over a bank window, have frequently been cast. When painted or gilded, the differences between the mechanical exactness of cast work and the small variations of hand work are covered over, so that for general effect, and, of course, for practical purposes, cast iron fills the bill and is considerably cheaper. The artist and the stickler for sincerity, for truthful use of genuine material, will criticize just the same; and it is hard to conceive of any case where a legitimate and appropriate design for cast iron could not be used, when cost is an item.

Balcony, Women's Athletic Club, Los Angeles
Executed by Philip Friedman

The growing popularity of hand-wrought work, which owes so much to the vogue for Mediterranean architecture and especially that of Spanish inspiration, should tend to develop individual craftsmanship; and there is no doubt that the work now being executed shows a steady improvement in that respect. It is not likely that modern work will ever reach the heights of elaboration which are to be found in the masterpieces of the Middle Ages. Time is too valuable now—living costs too high; and the urge of ecclesiastic enthusiasm has dwindled. However, there is opportunity for the development of a very rich and beautiful art in wrought metal in our modern building operations.

* * *

A STUDENT OF ARCHITECTURE

[Continued from page 10]

tion and monetary systems. Life in all its expressions was feudal, primitive, voluptuous. To recreate the spirit of this day, age, people and architecture, there is none better fitted for the task at this moment than George Washington Smith. And with a client so appreciative of his abilities, there is certain to result a masterpiece of contemporary California-Spanish architecture.

Nor is this Pickford-Fairbanks home to be built, furnished, completed, moved into with the unprosaic finality with which one buys a pair of shoes and later casts off. It is a home that will grow with the years—a wing added here, another room at a later date. The ultimate and final version will be provided for in the plans, so that the building on will not be a process of tearing down, and the completed whole will have logic and unity. This strikes me as a singularly ideal way of building a home—a fine combination of the practical, artistic and romantic—a method too little practiced in this hurried age with its mania for overnight acquisition and construction.

Next we turned to "futures," to ideals in architecture and city planning. This subject Miss Pickford takes seriously. It concerns the men and women who will live in the cities we are building today. Are we building as wisely as we know? Will our work be condemned or cherished; our vision held worthy or small?

[Concluded on page 63]

Hunter-Dulin Building, *San Francisco* — Schultze & Weaver, *Architects*

THE Chateau roof of the new Hunter-Dulin Building at Sutter and Montgomery streets, San Francisco, claims the special attention of all who behold it. The roof tile, of rich, warm tones, is our Varicolor Berkeley. The two main facades are clothed in our buff Granitex terra cotta. Rear walls and court are faced with our Library Gray coated brick, with terra cotta returns.

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A STUDENT OF ARCHITECTURE

[Concluded from page 55]

Miss Pickford is of the opinion that in some things the heritage we are building will be open to question; that the architectural profession may some day be weighed and found wanting.

The practice of allowing houses of all styles, quality and degrees of excellence in design and workmanship to be built in all and any sections will result in cities presenting a confused, cluttered collection of ridiculous contrasts. The idea of architectural control and conformity being carried out in some of the more expensive home development projects is a step in the right direction. The same idea, however, should be applied in the medium-priced and less expensive home tracts and subdivisions. These are the places where there is a crying need for such control and the opportunity of the architectural profession to function in its broader and idealist concepts.

The day must come, believes Miss Pickford, when the major traffic arteries will be underground, leaving the boulevards and surface thoroughfares largely to the pedestrian and the safety of children. As to the children of the future, where will they play in safety, inasmuch as our cities are becoming more and more congested? And in few cities in America do really adequate legal means exist for providing that each new district opened shall set aside playground space. This item is usually an afterthought, where it should be a first thought in city planning.

In these thoughts, Miss Pickford reveals herself not only as one of the pioneers of the film industry but also a pioneer in other vital issues; in issues of grave responsibilities, in whose handling today lies the beauty, the soundness, the well-being of the people and cities of tomorrow.

* * *

OREGON STATE CHAPTER, A. I. A.

At a meeting of the Oregon State Chapter, A. I. A., of November 15th, there was discussed at some length the need of public education on the functions of the architect. It is the intention of the organization to run, in one of the newspapers of Portland, a series of articles explaining the nature of architectural services and the wisdom of employing an architect, from a practical and money-saving standpoint. This series, among other points, will seek to correct the impression that an architect has fulfilled his ultimate usefulness when he has provided attractive perspectives. The necessity of architectural supervision will be stressed, and it will be pointed out that accurate accounts are kept on the cost of every item entering into the construction of a building.

The Chapter held an architectural exhibit from November 19th to December 1st, at which was displayed not only the work of Oregon architects but also a collection of photographs and sketches of the work of Washington and New York architects. This latter was loaned through the courtesy of the Washington State Chapter, who had shown the works in an exhibition a few months previously.

Paul G. Hoffman Residence, South Bend, Ind.
Reese Weston, Washington, D. C., Architect

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PASADENA ARCHITECTURAL CLUB

About forty architects and draftsmen gathered together at luncheon last June and organized a club on a temporary basis to see if it could succeed in a city the size of Pasadena.

The result obtained far exceeds the fondest hopes of its charter members.

Since its inception the club has met weekly for luncheon, having as a speaker one of its own members or some representative of the materialmen. They have visited numerous new buildings under construction, including the new "Civic Center" and other city planning projects. Excursions have been made to other cities to study their building and planning projects, the most notable being a visit to Santa Barbara, which included some sixty members in a caravan of some twenty-five cars. This made a very notable impression on the citizens of that community.

The club plans to have a full season of winter activities, modeled upon those of the larger city organizations.

Officers elected include Wm. J. Stone, president; Orrin F. Stone, vice-president; Wm. J. Myers, secretary.

* * *

A new insulation handbook, entitled "Facts and Figures on Insulation," has just been published by United Cork Companies, Lyndhurst, N. J. It is of standard filing size, and bears the American Institute of Architects file number A. I. A.-37-a-1 for ready file reference.

The information given is based upon actual experiences gathered in more than twenty years, during which United Cork Companies has manufactured and erected cork insulation for every type of insulation requirement.

Write to United's main office at Lyndhurst, N. J., for a copy.

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Denver . . . . . 1230 California Street
Salt Lake City . . . . . 610 McIntyre Building

WASHINGTON STATE CHAPTER, A. I. A.

Following several months of planning, the Washington State Chapter, A. I. A., held its architectural exhibit late in October. The event was one of unusual interest to both the public and the profession and included a showing of the notable buildings constructed within the past five years. Besides a representative showing of the work of Northwestern architects, numerous photographs of executed works, together with sketches and renderings of proposed notable buildings in other cities and sections of the country, added further interest to the exhibit.

The jury of awards is composed of Morris M. Whitehouse, Herman Brookman and Earl N. Dugan, and announced its decisions.

The November meeting at the Chapter was given over to the discussion of the city planning situation in Seattle. Earl O. Mills, a member of the firm of Harland Bartholomew & Associates, city planning engineers, who are engaged in city planning projects in various cities of the Pacific Coast, was the principal speaker.

E. S. Goodwin, president of the Seattle city planning commission, also spoke and brought out that the work of his commission suffered from a lack of sympathetic support among public and private organizations. Furthermore, his commission has to date been unable to obtain a general, comprehensive plan for the entire city. The commission is thus forced to present its recommendations as separate projects, whereas they should be understood and considered as part of a whole and unified scheme.

These talks were followed by an informal Chapter discussion, which resulted in a proposal that a committee of three be appointed to organize a general committee, composed of Chapter representatives and representatives of other organizations, to secure such financial and sympathetic support as would enable the city planning commission to function adequately.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for October 1, 1927.

State of California }
County of San Francisco } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared J. Leslie Meek, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Adress
Publisher, Western States Publishing Corporation,	703 Market Street, San Francisco.
Editor, Harris Allen,	703 Market Street, San Francisco.
Managing Editor, None.	
Business Manager, J. Leslie Meek,	703 Market Street, San Francisco.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.)

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J. LESLIE MEEK, Business Manager.

Sworn to and subscribed before me this 29th day of September, 1927.

E. J. CASEY.

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